

SOUVENIR  
OF  
THE LOUISIANA  
PURCHASE

AMERICAN  
STUDENTS' CENSUS  
PARIS

ACHIEVEMENTS  
OF PROMINENT  
AMERICANS  
ABROAD



BIOGRAPHIES OF  
THE GREATEST  
PROFESSORS OF  
SINGING IN EUROPE

No 4044.197





9/28/15









MISS LAURA McPROUD.  
(In private life, Louella B. Mendenhall.)



Souvenir  
of the  
Louisiana Purchase



American  
Students' Census  
Paris, 1903



Achievements  
of  
Prominent  
Americans  
Abroad

Biographies  
of the  
Greatest  
Professors of Singing  
in Paris.

Miss Laura McProud

Authoress  
Compiler  
Publisher

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*June 24 1905*

*L.*



# America's Tribute to France

1803---1903

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ARTHUR LEWIS TUBBS, Philadelphia, Pa., U. S. A.

---

Harp of the century, o'er thy hundred strings  
Sweet mem'ry fingers with a fond caress,  
While Liberty her song of triumph sings,  
The nations' unison of joy to bless.  
Be it not said that, faithless, we forget  
Hands that upheld when succor came in need :  
Out of our sky a star sublime has set,  
If grateful memory be not true indeed.

Set like a diamond in the ring of time,  
France in her glory shines with splendor rare ;  
Her queen-like city—Paris, the sublime—  
Crowns her with beauty far beyond compare.  
And now, as once she shared our triumph great,  
A country's best, most talented, we send  
To her, where Culture sits enthroned in state  
And Art her choicest avenues extend.

Wherever Music spreads its sweet control,  
Or canvas glows with Art's enduring skill,  
Thy praise shall sound again from soul to soul,  
Thy name, O ! France, be one of glory still.  
Our sons, our daughters, many dwell with thee,  
Our loved and cherished—but we bid them stay :  
A tribute and a token let them be,  
Thy grace to win, our gratitude to pay.



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Dedication

of the

American Students' Census  
Paris, 1903

and

Achievements

of

Prominent Americans Abroad

to

Countess Mario Venturini  
(nee Charlotte Stern)

by

Authoress.

## Preface.

---

The year 1903 being the centennial of the Louisiana Purchase, it seemed to me that such an historic date should be associated with the production of a census of the American Students in Paris, together with biographical sketches of those artists who in the mother city of the Fine Arts, by their achievements, are augmenting their laurels and adding lustre to the fair name of their native land.

The student population of Paris being, to a certain extent, an ever changing one, it has been found impossible to make this census absolutely complete; but there will be found in it the names of at least 80 per cent. of the American Students who have studied there at some time during the year 1903.

With this census is published short histories of the American institutions in the French capital, viz.: The four American churches, the American Art Association, and the American Students' Club for Women.

It is to be regretted that while artists, both men and women, have provided for them comfortable homes, in the form of their clubs, the students of music have no protection or encouragement offered to them.

The merit of authenticity is claimed for the biographies herein published; as each person has personally given his or her biography and their photograph with their signature thereon.

This work will not have been undertaken in vain if able



## American Students' Census, Paris.

and ambitious young Americans are inspired by these examples to attempt and to emulate the achievements of their fellow countrymen.

In taking the census of the American students in Paris this year, I wish to acknowledge the co-operation of the Paris edition of the *New York Herald*, of the various Art Schools, and of the Professors of music.

To Countess Mario Venturini I beg to dedicate this, the first edition of the American Students' Census, Paris, 1903, and hope her worthy act of assistance, which has made possible the publishing of this book as a souvenir of the greatest peaceable transfer of territory ever made from one nation to another may be duly appreciated and find many imitators.

Laura Mc Broud

# Index.

	Page
Dedication .....	5
Preface .....	9
Résumé of Louisiana Purchase (French) by Juliette Adam..	18
Résumé of Louisiana Purchase (English Translation) by Charles Holman Black .....	20
American Students' Census.....	22
Résumé of Music in America .....	52
Résumé of Art in America.....	57
American Art Association, Paris .....	63
Names of Members of American Art Association.....	68
American Students' Club for Women, Paris.....	77
Holy Trinity Church, Paris.....	84
American Church, 21 rue de Berri, Paris.....	87
St. Luke's Chapel .....	90
Students' Atelier Reunions.....	93
Achievements of Prominent Americans Abroad.....	95
Biographies of the Greatest Professors of Singing in Europe.	175
A Card to Students.....	220
List of Officers of American Art Association.....	222
List of Sustaining Members of the American Art Association.	222
 BIOGRAPHIES:	
Countess Mario Venturini.....	15
Hector Guimard .....	81
Rev. Dr. John B. Morgan.....	83
Rev. Edward G. Thurber, D. D. ....	86
Rev. Isaac Van Winkle, D. D. ....	89
Rev. Dr. Sylvester W. Beach.....	92
Alexander Harrison .....	99

# American Students' Census, Paris.

## BIOGRAPHIES :

Page

Emma Nevada .....	103
Charles Holman Black.....	107
Julius L. Stewart .....	111
Jane Noria .....	115
Frederic Arthur Bridgman .....	119
Bessie Abott .....	123
Charles W. Clark .....	127
Walter MacEwen.....	131
Sara Hershey Eddy .....	135
Eugene Vail .....	139
Ellen Beach Yaw .....	141
Frank Holman .....	145
Wager Swayne, Jr. ....	149
Avis Hekking .....	153
Walter Gay .....	157
Esther Fée .....	161
Daniel Ridgway Knight .....	165
Kate Bernsberg Barracchia .....	169
Lawton S. Parker .....	173
Madame Marchesi .....	179
Signor G. Sbriglia .....	185
Marie Roze .....	189
Juliani .....	193
Gabrielle Krauss .....	197
Emil Bertin .....	201
Madame Weinschenk .....	205
Fidele Koenig .....	209
Bertha Kohl .....	211
Antoine Baldelli .....	213
Clarice Ziska .....	217

## PHOTOGRAPHS :

Laura McProud (Authoress).....	2
Countess Mario Venturini .....	14
Corner View American Art Association Building, Paris..	62
A Committee Meeting, American Art Association, Paris.	64
Corner View of Library, American Art Association, Paris .....	66
American Students' Club for Women.....	76
Library American Students' Club for Women.....	78
Hector Guimard.....	80

## American Students' Census, Paris.

PHOTOGRAPHS :	Page
Rev. Edward G. Thurber, D. D.....	86
Rev. Isaac Van Winkle, D. D. ....	88
Rev. Sylvester W. Beach.....	92
Alexander Harrison .....	98
Emma Nevada .....	102
Charles Holman Black.....	106
Julius L. Stewart.....	110
Jane Noria .....	114
Frederic Arthur Bridgman.....	118
Bessie Abbott .....	122
Charles W. Clark.....	126
Walter MacEwen .....	130
Sara Hershey Eddy.....	134
Eugene Vail .....	138
Ellen Beach Yaw.....	140
Frank Holman .....	144
Wager Swayne, Jr.....	148
Avis Hekking .....	152
Walter Gay .....	156
Esther Fée .....	160
Daniel Ridgway Knight.....	164
Kate Bernsberg Barracchia .....	168
Lawton S. Parker .....	172
Madame Marchesi .....	178
Signor G. Sbriglia .....	184
Marie Roze .....	188
Juliani .....	192
Gabrielle Krauss .....	196
Emil Bertin .....	200
Madame B. Weinschenk .....	204
Fidele Koenig .....	208
Bertha Kohl .....	210
Antoine Baldelli .....	212
Clarice Ziska .....	216







COUNTESS MARIO VENTURINI.  
*Photo of Le Genre Pottier.*

## Countess Mario Venturini.

---

COUNTRESS MARIO VENTURINI (née Charlotte Stern) was born in New York City, where her father, Edward Otto Stern, a naturalized American, was Russian Vice-Consul and a great financier.

It is to his energy and enterprise that New York owes some of her greatest gas plants.

While Vice-Consul, he married Maltide Druilhet, daughter of Jules Antoine and Emma A. Druilhet, of New Orleans.

Miss Stern's maternal great-grandfather was proprietor of the St. James Parish near New Orleans.

At the beginning of the Civil War, in 1861, her maternal grandfather, Jules Antoine Druilhet, better known as Captain Druilhet, and who was the youngest captain of the Louisiana Volunteers, equipped a regiment of the St. James Parish at his own expense, and was under orders of Generals Jefferson and Beauregard.

His wife, Madame Emma A. Druilhet, was devoted to her husband's cause and often crossed the enemies' lines in her own private carriage in order to take provisions to the soldiers of her husband's regiment. Madame Druilhet was an accomplished pianist and had been one of the best pupils of the celebrated Professor Halkbrenner, and her salon was for many years the musical centre of New Orleans.

Upon his retirement from the army, Captain Druilhet devoted himself to literary pursuits and especially to the collecting of all interesting matter regarding the great poets of France, and eventually wrote a book dealing with his researches on this subject.

Reared in a musical and literary atmosphere and endowed with a beautiful mezzosoprano voice, their daughter Maltide Druilhet Stern began to study singing at an early age, with such favorable results that her professors often tried to persuade her to adopt a musical career.

## American Students' Census, Paris.

Left a widow a few years after her marriage, Mrs. Stern quitted America and went to live in Belgium, where she devoted herself to the education of her children, varying their studies with visits to the museums of Flanders and Holland and to the festivals of Bayreuth, and during the time frequently organizing musical *seances* by the best artists in her Belgian home.

Surrounded with such associations during her childhood, Miss Stern early developed artistic tastes that eventually gave evidence of that love of the Fine Arts which subsequently became the ruling passion of her youth.

In her thirteenth year she was sent to the Mademoiselles Brossel's school at Brussels, a large white house surrounded by a luxuriant and verdant garden, to which she gave the name of Les Champs-Elysées in affectionate commemoration of the four happy years spent in that institution.

MISS LOTTIE STERN made her social début at the Court of Brussels, where, with her mother, she was presented by the U. S. American Minister, Hon. Bellamy Storer. Both ladies were charmed with the gracious courtesy of their Majesties, the King and Queen of Belgium, and everything pointed to a brilliant career for Miss Stern as a society leader. But, wishing to devote her talents in another direction, she obtained her mother's consent to her entering the Academie Julien; and, although it upset all her own plans, Mrs. Stern indulgently yielded, and they started for Paris.

While a pupil at Julien's Academy, Miss Stern became acquainted with a number of young American art students. She was deeply touched by their zeal, self-denial, and whole-souled devotion to their work, and, in allusion to them, has expressed herself as follows:

"I was filled with a profound admiration for these young people, who sacrifice their natural affections to their artistic aspirations, and who, in accepting privations of every kind, in order to come to Europe to realize an ideal, give an example of beautiful and calm courage. From the photographs hanging on the walls, and the tears that tremble in the eyes when they make the slightest mention of the absent ones, down to that 'American Home air, which the poorest know how to give to their sur-



## American Students' Census, Paris.

roundings, with the aid of a few flowers, some burning logs, and the singing kettle, arranged in studio style, everything in their lives shows how much they suffer from nostalgia for the people and things of their native land.

"These are not Bohemians, but workers full of ardor and endurance. Voluntary exiles in the land of the sovereign epochs of the ancients, they are occupied in studying the masters of old, and in the endeavor to be worthy of the academy of their choice, so that they, too, may one day contribute to the prestige of their race."

While the "American Students' Census" was in course of publication, Miss Lottie Stern was married in Florence, Italy, on the 9th of November, 1903, to Count Mario Venturini. Therefore, as she is now Countess Venturini, a few words regarding the family of which she has become a member will not be out of place here.

The Venturinis trace their nobility as far back as the fourteenth century, and have been connected with the history of Tuscany since the time of the Crusades. A prominent scion of the race, Selvio Venturini, born in 1500, was created Chevalier de St. Pierre, by Pope Leo X, in 1520, an honor which includes the right to the Crown of *premiere noblesse*, and gives the eldest sons the title of Count Lateranense, for the Venturinis have been ennobled by both Church and State. Another celebrity of the Renaissance period was Gaspar Venturini, General of the armies of the Marcheses Malaspina and Cybo, who distinguished himself for bravery in the wars against the Huguenots, and also wrote a chronicle concerning the stirring events of the epoch. One of the most famous legislators of the seventeenth century was Chevalier Mario Venturini, who, because of his signal services in this capacity, was given the privilege of adding the Cross of Pisa to the family arms. The escutcheon had till then been a woman standing in the midst of three golden mountains. The tomb of the great legislator, and also that of Francisco Venturini, may be seen in the Church of the Annunciation, at Florence, with the coat of arms, as it now stands, carved upon them. The motto of the Venturini family is derived from the name, and is "*Semper Bona Ventura.*"

# Louisiana Purchase.

## Resume of Louisiana Purchase.

---

By JULIETTE ADAM.

---

La France, il est impossible de ne pas le reconnaître, a aidé par des actes nombreux à la fondation de la grande République américaine.

Gilbert Motier, marquis de Lafayette quittant à vingt ans sa jeune femme, armant une frégate à ses frais pour aller combattre les Anglais dans les rangs des insurgés américains, revenant en France chercher du secours pour se battre à nouveau a contribué puissamment à fonder les Etats-Unis.

Mais ainsi que le reconnaît le professeur John Seeley, la toute puissance de l'Amérique est venue des possibilités qu'elle a eu de se grouper en groupe compact le long du littoral. Si les Etats avaient été dispersés, séparés les uns des autres par des colonies étrangères jamais ils n'eussent conquis ce beau titre d'Etats-Unis.

Ce fut Napoléon qui en vendant la Louisiane aux Etats-Unis, permit à l'Union de se développer et de devenir la grande puissance qu'elle est maintenant, telles sont les propres expressions du professeur John Seeley.

Bonaparte ne prit pas sa résolution à la légère. Ce fut la crainte de voir les Anglais s'emparer de la Louisiane et "couper les Etats-Unis" qui l'engagèrent à la vendre.

Quand Monroe arriva en France il trouva les négociations entamées pour l'achat du territoire de la Nouvelle Orléans. Le ministre des Etats-Unis en France, Robert Livingstone les avait déjà entamées.

Le représentant de Napoléon M. Barbé Marbois, offrait de vendre tout le territoire de la Louisiane aux Etats-Unis pour le prix de trois cents millions.

## American Students' Census, Paris.

Les délégués des Etats-Unis n'avaient pas d'instructions pour acheter tout le territoire, ils avaient fait des offres pour dix millions et le jour suivant, 13 avril ils achetèrent une partie de territoire seize millions de francs, onze millions de francs étant représentées par les fonds des Etats-Unis 6050. En outre les Etats-Unis se portaient garants du paiement de quelques créances de la France sur des citoyens américains pour la somme de trois millions sept cent cinquante mille francs.

Le traité parvint à Washington le 14 juillet. Une session spéciale du Congrès siégea le 17 octobre et le traité fut confirmé par le Sénat après deux jours de discussion, dans lesquelles plusieurs orateurs déclarèrent que le prix de l'achat était trop élevé et que les clauses du contract sur ce territoire amèneraient des difficultés qui le rendraient peu profitable. Je crois qu'on ne trouverait plus aujourd'hui un seul américain pour tenir ce langage.

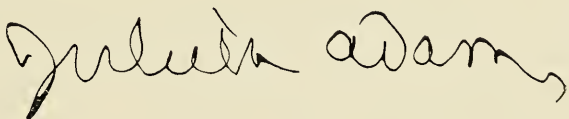
Je tiens les renseignements qui précèdent de source américaine. En France nos historiens affirment que la Louisiane a été vendue par Napoléon quatre-vingt millions.

L'ex-président Benjamin Harrison à un banquet de l'hôtel Continental à Paris, un quatre juillet a prononcé ces paroles qui ont été au coeur des Français :

“Si l'Amérique oubliait ce qu'elle doit à la France, elle serait indigne d'une amitié internationale. Nous avons beaucoup d'amis mais nous n'en avons aucun dont l'amitié soit aussi impossible à acquitter, aussi exempte d'inimitié que celle de la France.

“Nous sommes heureux quand elle est prospère et nous sommes attristés quand elle a des difficultés.”

Un peuple s'honore par la reconnaissance, il grandit en proportion de sa gratitude.

A handwritten signature in dark ink, reading "Julius Adams". The script is cursive and fluid, with a long, sweeping underline that extends to the right.

# Louisiana Purchase.

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*Translated from the French by Juliette Adam, by Charles  
Holman Black.*

---

It is impossible not to recognize the fact that France has aided by her many acts in the foundation of the great American Republic.

Gilbert Motier, the Marquis de Lafayette, when only twenty years old, left his young wife, equipped a frigate at his own expense, to go to America, where, in the ranks of the insurgents, he fought against the English. Returning to France for recruits to succor the courageous combatants fighting for their rights, he again joined the American forces and contributed greatly to the formation of the United States.

Professor John Seeley says: "But it is also necessary to recognize that the all-powerful America understood how to group together her own forces and to form them compactly along the coast line." If the States had been dispersed, separated one from the other by foreign colonies, they would never have been able to acquire the beautiful title of the "United States." "It was Napoleon," thus continues Professor John Seeley, "who in selling Louisiana to the United States, permitted the development of the Union and to become the great and powerful country that she is to-day."

Bonaparte's resolution was taken after deliberation. He was afraid that the English would seize and take possession of Louisiana, thus dividing the States, "cutting them up," so to speak; hence his decision to sell Louisiana.

When Monroe arrived in France, he found negotiations in progress for the purchase of the territory about New Orleans that Robert Livingstone, the United States Minister to France, had already commenced.



## American Students' Census, Paris.

The representative of Napoleon, Monsieur Barbé Marbois, offered to sell the entire territory of Louisiana for one hundred million francs. The delegates from the United States not having the authorization for such an important sale, offered ten millions, and the following day, April 13th, they bought a portion of the territory for sixteen million francs—eleven million being represented by bonds of the United States at 6 per cent., and furthermore the United States guaranteed to pay several debts France had contracted, vouched for by private citizens, for the sum of three million seven hundred and fifty thousand francs.

The treaty arrived in Washington, July 14th. A special session of Congress was called for October 17th, and the Senate ratified it after two days of discussion, during which several orators declared that the purchase price was too dear and that the principal clause of the contract concerning the territory would bring about difficulties that would not make the purchase profitable.

I believe that you could not find an American who would speak in such terms to-day.

I give this information as I receive it from American sources, our French historians affirm that Napoleon sold Louisiana for eighty million francs.

The late President Benjamin Harrison, at a banquet given in Paris at the Hotel Continental, July 4th, said these words that went to the heart and touched deeply every Frenchman present: "If America ever forgets all that France has done for her, she will be unworthy an international friendship. We have many friends, but to none do we owe as much friendship, or to whom it will be quite as impossible to recompense, as those of France. We are happy when she is prosperous, and we are sad when she is in trouble."

A country makes itself honored by its gratitude and its honor is increased in proportion to its gratitude.

# American Students' Census.

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THE year 1903 being the One Hundreth Anniversary of the Louisiana Purchase it has been the purpose of the authoress to include in this Census as nearly as possible the names of all the American Students of Music, Arts, Languages, etc., who have studied in Paris during this centennial year.

Therefore, there will only appear in this list the names of students in Paris during the year 1903.

---

## NEW YORK.

### Men.

#### *Painting.*

#### NEW YORK CITY.

J. C. Chase.  
E. B. Fulde,  
Oscar Miller,  
E. D. Connell.  
Bernard Karfort,  
W. C. Brazington,  
J. C. Wilson,  
D. A. Tanszky,  
H. M. Hartshorne,  
William F. Warden,  
Sidney Gorham,  
William S. Harton,  
Frank C. Penfold,  
Ira Mallory Rensen,  
Frank Hector Tompkins,  
J. Hoxie Bartlett,  
Childs Hassam,  
Herbert Hertier,  
S. S. Keyser,  
Frank M. Boggs,

#### NEW YORK CITY.

Eugene P. Ullman,  
C. C. Polowestchi,  
Paul Chalfin,  
George Howland,  
John H. Recknagle,  
H. Humphrey Moore,  
Samuel Halpest,  
Thomas R. Congdon,  
C. A. Gardiner.  
Ogden Wood,  
W. H. Johns,  
Edward F. Lukesh,  
Michael Brenner,  
George Appstein,  
W. S. Daniell,  
Frederic Baker,  
H. Gardner Soper,  
Carl Boog,  
Edwin C. Eldbridge,  
Henry J. Robinson,

## American Students' Census, Paris.

### *Painting—continued—New York.*

W. Haskell Coffin,	J. H. P. Schladermundt,
George W. Edwards,	Hasbrouch Davis,
William K. Arthur Behenna,	O. S. Jackman,
Vincent Hennerman,	H. L. Hoffman,
L. D. Stern,	Francis Newton,
F. A. Canfield,	Arthur Spear,
Charles Gardner,	Walter Florian,
August D. Turner,	Charles M. Boog,
B. La Farge,	G. W. Chandler,
A. F. Powell,	George Ferdinand, Jr.,

#### BUFFALO.

Edward Duffner,  
Frederick du Mond,  
C. C. Ramsey,

#### OGDENSBURG.

Alvin J. Tuck,

#### ROCHESTER.

Earnest F. Jenkins

#### BROOKLYN.

B. J. Karfiol,  
E. A. Drumier,  
Frederick V. Baker,

#### SYRACUSE.

Carl Tracy Hawley.

#### ITHACA.

F. W. Southwick,

#### ALBANY.

Charles W. Eaton,

#### SPUYTEN DUYVIL.

Richard Tweedy,

### *Illustrating.*

#### NEW YORK.

C. A. Gardnier,

#### NEW YORK.

John Wallace,

### *Architecture.*

#### NEW YORK CITY.

Hugh MacLellan,  
Paul R. Allen,  
Robert L. Hyett,  
Herbert M. Baer,  
Charles T. Blandel,  
Frank Hunt'g'n Bosworth, Jr.,  
John Dabzell Boyd,  
Bayard Cairns,  
Charles Collins,  
John Walter Cross,  
William Adams Delano,  
William Emmerson,

#### NEW YORK CITY.

James Otis Post,  
Edward J. Shire,  
Richard Walker,  
Hubert Van Wagenem,  
Arthur Ware,  
R. J. Dodge,  
Durant Sneden,  
Harold S. Bowdoin,  
J. C. Roberts,  
Henry Beaumont Herts,  
Herbert R. Mainzer,  
E. Werner,

## American Students' Census, Paris.

### *Architecture—continued—New York.*

Charles Ewing,	John C. Greenleaf,
Carl Frelinghuysen Gould,	J. W. Barney,
Howard C. Greenley,	J. C. Cross,
Edward Townsend Howes,	F. M. Robertson,
John S. Humphreys,	Hugh Hafka,
Louis E. Gallade,	E. Lansing Atterlee,
William Wells Knowles,	Edward Crosby Doughty,
Julian Clarence Levi,	Robert Peabody Bellows,
Louis R. Metcalfe,	Carl A. Sandblom,
T. Hewitt Morgan,	Clarence Blackall,
Edward Necarsulmer,	Herbert M. Baer,
James William O'Connor,	Carl M. Boog,
John Russel Pope,	

#### BROOKLYN.

Duncan Wilson Caudler,  
Ralph R. Shepard,  
K. M. Murchison,  
Carl Otto,  
Josiah T. J. R. Tubby,  
Robert Farquhar,

#### ALBANY.

Boyd Van Benthuisen,

#### STATEN ISLAND.

##### *Sculpture.*

#### NEW YORK CITY.

Rudolph Evans,  
Ernest W. Keyser,  
P. B. Conkling,  
Hector Hatte,  
Michael Brenner,

##### *Writer.*

#### NEW YORK CITY.

Albert White Vorse.  
R. N. Williams.

##### *Lawyer.*

#### NEW YORK CITY.

Coggs shall Macy,

#### YONKERS.

William F. Beckman,

#### SOUTH HADLEY.

Allen Howard Cox,

#### LONG ISLAND.

George Augustus Licht,

#### NEUTERHALLOW.

Hermann Neukomm,

Gorham P. Stevens,

##### *Singing.*

#### NEW YORK CITY.

George S. K. Hoover,  
H. Boulvin Schmitt,  
Hugh W. Martin,  
Harry Learned,  
Philip Coudert,  
Harry Gillig,

#### BIRMINGHAM, N. Y.

Lionel Hayes,

##### *Piano.*

#### NEW YORK CITY.

Rudolph Friésé.



## American Students' Census, Paris.

*French.*

WHITEHALL.

Aubrey E. Meyers, Jr.,

*Violin.*

NEW YORK CITY.

N. Andry Creveling,  
Albert Spaulding.

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## Women.

*Painting.*

NEW YORK CITY.

Elizabeth Kruseman Van Elten  
Nina Fagnani,  
Alma Hirsig,  
Bonnie King McLeary,  
Elinor Haight,  
Harriet S. Phillips,  
Charlotte Van Baskurk,  
Florence Upton,  
Alice Upton,  
Emily Wyman,  
Eleanor H. C. Clark,  
Caroline Peck,  
Grace Stanton,  
Catheryn Fisher,  
Lucrice Lebourgeois,  
Gladys Hawkins,  
Christian Fairfax,  
Marguerite Abbott,  
Mrs. W. C. Johnson,  
Josephine Phelps,  
Anna Northrop,  
Beatrice Keyser,  
Luella M. Cook,  
Adeline Openheim,  
Mary Shepard Greene,  
Elisa V. Haigh,  
Maud Keller,  
Lucy Lee Robins,  
Jeannette Scott,  
Adele Hecter,  
Minnie Nelson,

NEW YORK CITY.

Alice Rushmore,  
Marie Hereshoff  
Lucy Hatis,  
May Hart,  
Frances Thomasson,  
Eleanor H. N. Clarke,  
Isabel Vernon,  
Mrs. Linwood Ames,  
Anna Hutchens,  
Elizabeth Crawford,  
Gertrude Heubsech,  
Birdaline Bowdoin,  
E. Openheimer,  
Mrs. Ullman,  
Mrs. O. S. Jackman,  
Elizabeth Newcomb,  
Alice U. Pitch,  
Rosita Cerda Cornwall,  
Margaret Agnew,  
Hellen Kibbey,  
Rachel Taylor,  
Louise Tarbell,  
Mrs. Ruth Turner Perry,  
Leala Creveling,  
Mrs. J. W. Lumsdon,  
Marion A. Parr,  
Mrs. C. L. Kasson,  
Anna W. Brown,  
Anna Waldron,  
Harriette Phillips,  
Alice Mumford,

## American Students' Census, Paris.

### *Painting—continued—New York.*

#### BROOKLYN,

Corinne Mackalle,  
Clara Davidson,  
Marjorie H. Taylor,  
Dewing Woodward.

#### SYRACUSE.

Dorothy Bloom.

#### *Drawing.*

#### NEW YORK CITY.

Mary Allis,

#### SYRACUSE.

Caroline King,

#### *Decorative.*

#### NEW YORK CITY.

Ida F. Clark.

#### WALDEN.

Lena Bateman.

#### ASHVILLE.

Eugenie Johnston.

#### BUFFALO.

Mrs. Anna Bust.

#### *Architecture.*

#### NEW YORK CITY.

Lena Bayley.

#### *Graveure.*

#### NEW YORK CITY.

Blanche Dillaye.

#### *Miniature.*

#### NEW YORK CITY.

Cora E. Booth,

### *Singing.*

#### NEW YORK CITY.

Mrs. M. King McLeary,  
Lisa Paulding,  
Hattie Muller,  
Eleanor Jonsen,  
Jane Newcombe,  
Flora Corliss,  
Bertha Luez,

#### NEW YORK CITY.

Clara Clemmens,  
Gertrude Marshall,  
Louise Newcombe,  
Gertrude Tabor,  
Alyse Gregory,  
Caroline Merrill,  
Miss L. Martin,

#### WHITEHALL.

Mrs. Aubrey E. Meyers,

#### SYRACUSE.

Nina B. Hayes,

#### ITHACA.

Lucy Marsh,

#### BUFFALO.

Katharine Boucher,

VIANOVA. Miss E. Price,

### *Piano.*

#### NEW YORK CITY.

Frances Wilson,  
Helene Weil,  
Ethel Newcomb.

#### WARSAW.

Grace Cronkhite.

#### ROCHESTER.

Edith L. Vaughn,  
Marguerite Van Voorhes.

## American Students' Census, Paris.

### *Violin.*

#### NEW YORK CITY.

Louise Fowler Gignoux,  
Corinne Allen.

### *Writer.*

#### NEW YORK CITY.

Mrs. Louie Estelle Thomson,  
Leonora Franklin.

### *Elocution.*

SYRACUSE. Mae A. Pearson.

### *French.*

#### NEW YORK CITY.

Mary Heaton Vorse,  
Susan Tyrrell,  
Mrs. E. Hazard,  
Elizabeth Waldron,  
Katherine Van Winkle,  
Gertrude Van Winkle,  
Ruth Renyon,  
Helen Bernis Walliam,

#### NEW YORK CITY.

Anna Moorehead,  
Alma Schumacher,  
Mrs. W. C. Brazington,  
Elizabeth Winthrop,  
Grace Fuller,  
Carrie Haviland,  
Constance Agnew,

#### BROOKLYN.

Mary Fox,  
Emily Beecker,

#### HORNESVILLE.

Eloise Sauté,

#### LONG ISLAND.

Mrs. August Licht,

#### WHITEHALL, N. Y.

Dorothy L. Meyer,

#### POUGHKEEPSIE.

Harriet Beard,

### *Japanese.*

#### ROCHESTER.

Cornelia Van Vorhees,

#### NEW YORK CITY.

Florence I. Vernon,

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## ILLINOIS.

### **Men.**

### *Painting.*

#### CHICAGO.

Henry S. Hubbell,  
H. L. Sawyer,  
H. Ryder,  
Harold Lapham,  
Herman Von Holst,  
Allison Clarke,

#### CHICAGO.

E. E. Mamooering,  
Clarence Gihon,  
Alfred Maurer,  
Galifea Brandt,  
Robert MacCameron,  
Henry Leonard Sawe,

## American Students' Census, Paris.

### *Painting—continued—Illinois*

George W. Schneider,	Charles Tum,
Manuel Barthold,	Philip Sawyer,
Even Comins,	Alonzo St. G'rge Huntington,
Otto R. Gaensslen,	Albert H. Krebbiel,
Albert Gihon,	George Schall,
Louis M. Coakley,	William Sterber,
Victor David,	F. T. Hutchins,
Wm. Cecil Latter,	M. L. Abbott,
William A. Harper,	M. L. Bartlett,
Paul Wesley Arndt,	Alfred Klots,
Charles Morton Davison,	G. W. McDonald,
W. E. Cook,	Kaspar Klaus,
L. L. Gruenhagen,	G. Copeman,
A. R. Chewett,	J. A. Wilder,
Edward Eartz,	

EVANSTON. Edwin Gamble,

### *Architecture.*

#### CHICAGO.

Harry Folsom Rich,  
Berkley Brandt,  
Robert Austin Hamlin,  
Frederic Clare Lee,  
J. B. Benedict,  
Charles Knight,  
Edward Rhim,  
M. Fallade.

#### ENGLEWOOD.

Randolph Bolles.

#### AURORA.

Benjamin E. Holden.

#### SPRINGFIELD.

Henry Alexander Philipps.

#### BLOOMFIELD.

Hugh MacLellan.

#### ROCKFORD.

Edward James Willingale.

#### ROCK FALLS.

Charles Morton Davison.

### *Graveur.*

#### CHICAGO.

Harry Osgood,  
Albert Worchester,  
Everett E. Warnerman,  
Joseph Pinchon.

### *Illustrating.*

#### CHICAGO.

Charles B. Robinson.

### *Decorating.*

#### CHICAGO.

Artus Van Briggie.

### *Sculpture.*

#### CHICAGO.

E. M. Sawyer,  
George Wagner.

### *Literature.*

#### ROCK ISLAND.

John Martin.

### *Organ.*

#### CHICAGO.

George L. Bachus,  
Henry Dellmati.

## American Students' Census, Paris.

### *Etching.*

CHICAGO.

Arthur Lewis.

BLOOMINGTON.

Arthur Bassett.

*Writer.*

CHICAGO.

M. E. Gregersen.

### *Singing.*

CHICAGO.

Charles W. Clark,  
Blatchford Kavanagh,  
J. M. MacCloskey,  
Charles King Clark,  
Montreville Cogswell,  
George Von Reinolts.

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## Women.

### *Painting.*

CHICAGO.

Laura Healy,  
Nellie Osgood,  
Lena Qualley,  
Martha Miles,  
Althea Chase,  
Pauline Palmer,  
Grace Gassette,  
Elsie Pattee,

### *Singing.*

CHICAGO.

Mrs. Charles King Clark,  
Mrs. Margaret Earle,  
Adva Sherer,  
Vyne Bowers,  
Ella Bachmann,  
Louise Kellogg,  
Josephine Gray,  
Jessie Monroe,  
Florence Hastings,  
Alice Pringle,  
Mrs. Frank Avery,  
Mina Leota,  
Mrs. Morris Black,  
Agnes Sheffield,  
Louella B. Mendenhall.

GALESBURG.

Bessie Harrel,  
Jessie Seibert.

CHICAGO.

Florence Chapman,  
Mrs. Harry Osgood,  
Mrs. Blackburn,  
Mrs. D. Emmont,  
Mary Hartmann,  
Adva Sherrar,  
Jenny Evelyn Nute.

### *Lithographic.*

CHICAGO.

Nelly Georges.

### *Miniature.*

ELGIN.

Anna Lynch.

ARDERN.

Bertha Beale.

LACON.

Ethel Campbell.

### *Piano.*

CHICAGO.

Ethel Todd,  
Zella Cole.

### *Violin.*

CHICAGO.

Winifred Townsend,  
Gertrude Monroe.



## American Students' Census, Paris.

### *Organ.*

CHICAGO.

Tina Haines.

### *Violoncello.*

CHICAGO.

Agnes Dawson,

Louella B. Mendenhall.

### *French.*

CHICAGO.

Sarah E. Crosby,

Harriet F. Yakely,

Mrs. C. E. Arndt,

Mrs. M. B. Weston.

EVANSTON.

Julia Loba.

### *Literature.*

CHICAGO.

Emma Frahm.

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## PENNSYLVANIA.

### *Men.*

### *Painting.*

PHILADELPHIA.

P. C. Dougherty,

John J. Boyle,

Albert D. Gihon,

E. K. K. Wetherill,

Victor D. Hecht,

John Hamilton,

Eugene de Mulertt,

Howard Cooper,

Birge Harrisson,

PHILADELPHIA.

L. Fanshame,

E. M. Peters,

Gay H. Mitchell,

W. H. E. Sheppard,

George Coleman,

Carl J. Anderson,

Arthur Pancost,

John Worthington.

ALLENTOWN.

Peter A. Gross.

PITTSBURG.

George Lewis Carspecken,

### *Drawing.*

PHILADELPHIA.

Joseph Pennell,

Percy R. Hopkins.

JOHNSTOWN.

Charles Lasar.

PHILADELPHIA.

Guiseppe Donato (scholarship Penn. Academy of Fine Arts),

Albert Bureau,

A. C. Simons.

### *Design.*

PHILADELPHIA.

A. F. Morse.

### *Writer.*

YORK.

George R. Kraker.

PHILADELPHIA.

Morton MacMichael.

## American Students' Census, Paris.

### *Architecture.*

#### PHILADELPHIA.

Edwin H. Denby,  
Alfred Martin Githens,  
Walter H. Thomas,  
Paul A. Davis,  
C. C. Zantinger,  
J. L. Mills,  
George Howard Bickley,  
F. H. Brooke,  
William Jones Smith,  
Lindsley Johnson,  
Charles Berg.

#### *Singing.*

#### PHILADELPHIA.

William J. Baird,  
H. W. Hughes.

#### PITTSBURG.

John McCloskey,  
George E. Collins.

#### ALLEGHANY.

Howard L. Hildeibrand,  
James Sagney Mills.

#### NEW BRIGHTON.

Charles Woodward Beader,  
Harry Ludlow Beadle.

#### BEDFORD.

Frederick H. Brooks.  
Charles Hascom.

#### *Science.*

#### SCRANTON.

Arthur Hull.

#### *Piano.*

#### PHILADELPHIA.

A. C. Maiken,  
Charles Forester.

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## Women.

### *Painting.*

#### PHILADELPHIA.

Mary C. Barringer,  
Mrs. Clara Madeira,  
Altha Boner,  
Elsie Koenig,  
Ella Hergesheimer,  
Florence Eustache,  
Elisabeth Forbes,  
N. K. Trotter,

#### PITTSBURG.

Mary Cassat,  
Frances Woods,  
Jane Bostwick,  
Eleanor Stoney,  
Anna Woodward.

#### LANSDOWNE.

Alice Boner.

#### PHILADELPHIA.

Lillian M. Genth,  
Mrs. Annie B. Seither,  
Emilie Zechwar,  
Martha Walter,  
Sara Dunham,  
Leonora Darrah,  
S. G. Dunham.

#### STRAFFORD.

Mary Barringer.

#### CARLISLE.

E. Hermann Bosler.

#### OSCOLA.

Marie Gay.

## American Students' Census, Paris.

### *Illustrating.*

#### PHILADELPHIA.

Mary Louise Purves.

### *Sculpture.*

#### PHILADELPHIA.

Katherine M. Cohen,  
Harriette Whitney Frissmuth,  
Mrs. E. Longworth,  
Metta Warrick.

### *Drawing.*

#### PHILADELPHIA.

Amy M. Wilson.

### *Bookbinding.*

#### PITTSBURG.

Euphenia Bakewell.

### *Singing.*

#### PHILADELPHIA.

Marie Zechwar,  
Claire Mills,  
Mrs. William J. Baird,  
Grace Harkness,  
Charlotte Garrison,  
Ellen Culler.

#### PITTSBURG.

Emma Loeffler.

#### WASHINGTON.

Jean Seaman.

#### RUTLAND.

Mary Thrasher.

#### EMPORIUM.

Anna Metzger.

### *Piano.*

#### PHILADELPHIA.

Gertrude Robinson,  
Margaret Sargent,  
Annita Sargent,  
Pauline Culler,  
Jessie Fulweiler.

#### PITTSBURG.

Katherine De N. Wilson,  
Gertrude Cosgrave.

### *Violin.*

#### PHILADELPHIA.

Marie Zechwar,  
Katherine Sargent.

#### PITTSBURG.

Margaret E. Wilson.

### *French.*

#### PHILADELPHIA.

Fanny Sheppard,  
Genevieve Foot,  
Mrs. H. P. Sewtelle,  
Alice Alexander,  
Gertrude Brooke.

#### SCRANTON.

Gertrude Lovell,  
Lucy Lovell,  
Margaret Lovell.

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## MASSACHUSETTS.

### *Men.*

### *Painting.*

#### BOSTON.

Edwin Lord Weeks,  
Thomas H. Robbins,

#### BOSTON.

B. A. Robinson,  
Morton Johnson,

## American Students' Census, Paris.

### *Painting—continued—Boston.*

Abbott Groves,  
E. J. Tolman,  
E. F. Comins,  
James Amory Sullivan,  
Charles Thorndike.  
Howard Cooper,  
Max L. Scull,  
H. W. Moore,  
Wm. Cushing Lorrington,  
G. H. Leonard,  
John L. Findley,

Thomas M. Shaw,  
Walter Gay,  
Benjamin J. Bowen,  
Alexander Robinson,  
William E. Schumaker,  
B. Y. Bowen,  
Gordon Winter,  
Enid Aldrich Graves,  
Edmund A. Garrett,  
Roger Tappan.  
Arthur O. Andersen.

#### WELLESLEY HILLS.

F. M. Johnson.

#### EAST BREWSTER.

L. G. Cauldwell.

#### WALTHAM.

Robert H. Logan.

#### WINCHESTER.

Edmund A. Garrett.

### *Sculpture.*

#### BOSTON.

William H. Pope,  
W. R. McPherson,  
Eric Gelucia,  
R. E. Brooks.

#### CHESTNUT HILL.

Conrade Slade.

### *Graveur.*

#### BOSTON.

Henry Winslow.

### *Decorating.*

#### BROCKTON.

A. Lincoln Cooper.

### *Drawing.*

#### BOSTON.

George M. Long.

### *Psychology.*

#### SPRINGFIELD.

F. N. Seerley.

### *Etching.*

#### BOSTON.

A. Shaw MacLaughlin.

### *Writer.*

#### BOSTON.

Charles Inman Barnard.

### *Languages.*

#### PROVIDENCE.

Andrew M. E. Warren.

### *Architecture.*

#### BOSTON.

Paul R. Allen,  
James F. Clapp,  
Paul Stevens Haskell,  
John Harleston Parker,  
Ames A. Lawrence,  
Edward Brown Lee,

#### BOSTON.

Bertie Willie Longworth,  
Louis C. Spiering,  
Thomas Mott Shaw,  
C. M. Remey,  
Henry Sargent Hunnewell,  
William Appleton Burnham,  
William Whidden.

## American Students' Census, Paris.

### *Architecture—continued—Massachusetts.*

#### WOODBURN.

Lewis Sorrel.

#### LYNN.

Harry C. Ingels.

#### MALDEN.

Leon N. Gillette.

#### NEWBURYPORT.

Edwin Sherrill Dodge.

#### PITTSFIELD.

John Oakman.

#### CAMBRIDGE.

Roger Gilman.

#### GLENDALE.

Howard Chapmann.

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## Women.

### *Painting.*

#### BOSTON.

Blanche Merritt,  
Marie Preble,  
Edith Dean Weir,  
Harriett Hallowell,  
Mary E. Filley,  
Harriett Hitchcock,  
Emma J. Pilsbury.

#### SPRINGFIELD.

Alice Barre.

#### MANCHESTER.

Mrs. A. Hadley.

#### DORCHESTER.

Mrs. George Chéron,

#### MILTON.

Alice Silden.

#### OSTERVILLE.

Mary Bearce.

### *Drawing.*

#### BOSTON.

Ruth F. Gray.

### *Sculpture.*

#### BOSTON.

Olive Galencia.

#### SPRINGFIELD.

Louise E. Bagg.

### *Singing.*

#### BOSTON.

Claudia Hockinhull,  
Mrs. Bertha Sloan,  
Myra Dick,  
Eleanor Nelson,  
Edith Hoyt,  
Myron Whitney,  
Maud Bagley,  
Sarah Emery,  
Mrs. Paul Savage,

#### BOSTON.

Edna Aberle,  
Aida Pierce.

#### SPRINGFIELD.

Ernestine Gautier,  
Ethel Roberta Seerley.

#### NEWTONVILLE.

Josephine Martin,  
Cora Davis.



## American Students' Census, Paris.

### *Piano.*

#### BOSTON.

Winifred Davis.

#### SPRINGFIELD.

Martha Anderson.

#### CAMBRIDGE.

Helen F. Hidden.

#### SOUTH NEW LYNN.

Mae Belle Day.

### *Violin.*

#### BOSTON.

Marie F. Nichols.

#### FALL RIVER.

### *French.*

#### BOSTON.

Marion Sterns,  
Margurita Goodsil,  
Emily Mason,  
Marie Murdock,  
Addie Harris,  
Jessie Somerville,

#### CAMBRIDGE.

Caroline Domett.  
Flora E. Hidden,  
Margaret Wiseman.

#### WOLLESTON.

Joanna A. Pitts.

Marie Tash.

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## OHIO.

### Men.

### *Painting.*

#### CINCINNATI.

Herbert W. Faulkner,  
John Rettig,  
Walter Layman,  
L. Mielzmer,  
Thomas R. Congdon,  
G. Frank Muller.

#### CLEVELAND.

Orville H. Peets,  
Max Bohm,  
Herman G. Herkomer,  
W. G. Cleaveland.

#### MECHANICSVILLE.

Samuel Nelson Abbott.

#### OGDEN.

Harry W. Coote.

#### TOLEDO.

Benjamin A. Cratz.

#### SOUTH NEW LYME.

C. Will Day.

#### MECHANICSBURG.

James R. Hopkins.

### *Architecture.*

#### CINCINNATI.

A. Lincoln Fecheimer,  
E. T. Hinkle,  
Edward J. Weber.

#### CLEVELAND.

Charles S. Schneider,  
Rollin Semain Hubby.

## American Students' Census, Paris.

### *Architecture—continued—Ohio.*

MARRIETTA.

Ferdinand Joseph Nathan.

AKRON.

William E. Parson.

YOUNGSTOWN.

Charles Frederic Crosley.

HAMILTON.

John Lyle,  
James Bickley,  
William Ousley.

### *Singing.*

CINCINNATI.

George Houston.

Thomas Henderson.

### *Organ and Piano.*

CANTON.

Albert Baehrens.

COLUMBUS.

Sidney Sprague.

## Women.

### *Painting.*

CINCINNATI.

Florence Este.

COLUMBUS.

Alice Schille,

Stella B. Armstrong.

OBERLIN.

Alice B. Ring.

KENTON.

Grace Leighton.

BERTHUDA.

Bertha Hanson.

### *Sculpture.*

CLEVELAND.

Helen Smith,

Mrs. J. Longworth.

CINCINNATI.

Mary Bordeaux.

TOLEDO.

Mary Barkdull.

OBERLIN.

Mary Webster.

### *Singing.*

CINCINNATI.

Therese Murba.

CLEVELAND.

Alice Ledul,

Rita Elandi,

Minnie Mack.

PAULDING.

Sadanal Allen.

OBERLIN.

Thomasella Stell.

### *Piano.*

COLUMBUS.

Elizabeth Beckman.

### *Piano.*

VAN WERT.

Ethel Clark.

KENTON.

Georgia Leighton.

### *French.*

CINCINNATI.

Florence Butler.

TOLEDO.

Mary Balster Baxton.

DAYTON.

Olive S. McCully.

MARRIETTA.

Mrs. Flora B. Muller.

# American Students' Census, Paris.

## CALIFORNIA.

### Men.

#### *Painting.*

SAN FRANCISCO.

Harry R. Quinnan,  
M. E. Cummings,  
J. A. O'Sullivan,  
William H. Wilke,  
Joseph Raffiel,  
Frank Winterburn,  
Henry Guiman,  
Jules Pages,  
Henry H. Hedger,  
John Alexander,  
Beardman Robinson.

#### *Sculpture.*

SAN FRANCISCO.

Edgar Walter.

SANTIAGO.

Simon Gonzalez.

SAN JOSE.

Gaston Beury.

#### *Lithographic.*

SAN FRANCISCO.

Henry Patrick Dillan.

#### *Architecture.*

SAN FRANCISCO.

Arthur Brown,  
F. Hornung,  
George Adrian Applegarth,  
Harve Wiley Corbett,  
Loring C. Rixford,  
O. C. Howard.

SANTIAGO.

Paul Emile Huillard.

GLENDALE.

Howard Chapman.

#### *Singing.*

SAN FRANCISCO.

Robert Bien.

#### *Violin.*

SAN FRANCISCO.

Harding M. Kenedy.

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### Women.

#### *Painting.*

SAN FRANCISCO.

Susan Watkins,  
Alida Ghiradelli,  
Edna Vosburg,  
Gertrude Partington,  
Alice Jones,  
Elizabeth Strong,  
Elizabeth Braly.

PASADENA.

Fanny Watson.

ALAMEDA.

Anna Miller.

#### *Drawing.*

SAN FRANCISCO.

Blanche Roullier.

#### *Piano.*

SAN FRANCISCO.

Belle Miller,  
Mary Smythe,  
Alma Schmidt.

#### *Violin.*

SAN FRANCISCO.

Julia Klumpke.

SAN DIEGO.

Kate Buttemer.

## American Students' Census, Paris.

### *Architecture.*

SAN FRANCISCO.

Julia Morgan.

### *Singing.*

SAN FRANCISCO.

Margaretha Bruntsch,  
Mrs. Charles Richards,  
Blanche Tisdale.

BERKLEY.

Grace Foot.

STOCKTON.

Anna Fyfe.

### *French.*

LOS ANGELES.

Beatrice Fox.

Mable Brousseau.

OAKLAND.

Luella Reilley.

### *Literature.*

SAN FRANCISCO.

Mrs. William H. Wilke.

LOS ANGELES.

Kate Brousseau.

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## MICHIGAN.

### Men.

#### *Painting.*

DETROIT.

J. F. Daniel,  
Albert Worcester,  
Lendall Pitts,  
Capro Smith,  
Julius Roloshoven,  
F. C. Frieske,  
Myron Barlow,  
James H. Soper,  
John A. Donovan.

#### *Architecture.*

DETROIT.

H. Peabody Flagg.

ECOVAN.

Edward P. Champney.

#### *Sculpture.*

DETROIT.

William Stephens Reynolds.

#### *Singing.*

DETROIT.

Frederick Meigs.

GRAND RAPIDS.

Albert Duffee.

#### *Piano.*

DETROIT.

J. C. Stewart.

#### *Literature.*

GRAND RAPIDS.

George Allen.

### Women.

#### *Singing.*

DETROIT.

Alice Harrah,  
Mary Robinson,  
Mrs. A. Sherer.

GRAND RAPIDS.

Martha Miner.

#### *Piano.*

DETROIT.

Mary Harrah,  
Alice Johnson,  
Jane Olmstead,  
Elizabeth Johnson.  
Emma Johnson.

## American Students' Census, Paris.

### *French.*

#### DETROIT.

Marion Wilcox.

#### GRAND RAPIDS.

Mrs. Delia Davis,

Mrs. W. E. Winchester.

#### YAPAILANTI.

Cora Clark,

Lida Clark.

### *Painting.*

#### DETROIT.

Edith Dewey Ferguson,

Mrs. North Wilcox,

Marion Wilcox.

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## MISSOURI.

### Men.

#### *Painting.*

#### ST. LOUIS.

Charles H. Field,

Eugene Higgins,

George C. Aid,

M. E. Dickson,

Richard Miller,

Charles Herberer,

Horace Huston,

F. Bernoker.

#### COLUMBUS.

Richard Findall.

#### KANSAS CITY.

William S. Horton.

#### ST. JOSEPH.

William E. Schumacher.

#### COLUMBUS.

John S. Ankeney.

#### *Architecture.*

#### ST. LOUIS.

Louis Parsons Hobart,

Louis C. Spiering.

#### *Sculpture.*

#### ST. LOUIS.

Charles Wm. Ayton.

#### *Singing.*

#### ST. LOUIS.

George C. Carrie.

#### KANSAS CITY.

Joseph Farrell.

#### *French.*

#### COLUMBUS.

Richard Tindall.

### Women.

#### *Painting.*

#### ST. LOUIS.

Adele Wincklin.

#### KANSAS CITY.

Alice Murphy.

#### ST. JOSEPH.

Miss C. H. Cadwator.

#### *French.*

#### KANSAS CITY.

Doritha Warren.

#### TOPEKA.

Mable LaPorte Diggs.

#### COLUMBUS.

Lucy Gentry Ankeney.



## American Students' Census, Paris.

### *Singing.*

ST. LOUIS.

Jane Noria,  
Grace Carrol,  
Mrs. George Carrie,  
Estelle Schultz.

KANSAS CITY.

Elizabeth Parkina.  
Flora Wallace.

JOPLIN.

Charlotte Gregg.  
Clara Carrol.

### *Sculpture.*

ST. LOUIS.

Clara Pleifer.

### *Piano.*

ST. LOUIS.

Margaret Kauffman.

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## UTAH.

### Men.

#### *Painting.*

SALT LAKE CITY.

Mahonie M. Young,  
Lee Greene Richards,  
L. A. Ramsey,  
J. Leo Fairbanks,  
M. Sawyer,  
R. Hartwell,  
J. F. Harwood,  
G. L. Richards.

#### *Sculpture.*

SALT LAKE CITY.

Malvin Earl Cummings,  
Mahonie Young.

#### *Singing.*

SALT LAKE CITY.

Hugh W. Dougall,  
Edward Ramsey.

#### *French and German.*

LOGAN.

A. B. Wright.

SALT LAKE CITY.

Scott Kimball.

### Women.

#### *Painting.*

SALT LAKE CITY.

Elizabeth Case Harwood,  
Myra L. Sawyer,  
Rose Hartwell,  
Louise Richards,  
Carrie Sawyer,  
Mrs. Lee Greene Richards,  
Alma B. Wright.

#### *Singing.*

SALT LAKE CITY.

Mina Gates,  
Emma Ramsey,  
Robina Paul,  
Marie Geurrens.

#### *French.*

SALT LAKE CITY.

Hortense Lockhart,  
Mary Kimball.

#### *Miniatures.*

SALT LAKE CITY.

Caroline Yardley.

## American Students' Census, Paris.

*Piano.*

SALT LAKE CITY.

Elizabeth Parker.

*Violin.*

SALT LAKE CITY.

Mildred Almy Parker.

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## MARYLAND.

### Men.

*Painting.*

BALTIMORE.

George Wharton Edwards,  
Waldemar Dieterich,  
Joseph P. Diggins,  
Edward Salzman,  
E. W. Keyser,  
M. Barthold,  
Ira Remsen.

*Sculpture.*

BALTIMORE.

Hans Schuler.

*Architecture.*

BROWNINGTON.

Henry Harwood Hewitt.

BALTIMORE.

Thornton McKay Carson.

*Medicine.*

BALTIMORE.

Charles P. Emerson.

*Sociology.*

BALTIMORE.

N. S. Goodsill.

### Women.

*Painting.*

BALTIMORE.

Agnes Canfield,  
Christiana Bond,  
Corinne Mackall,  
Mary L. Wyatt,  
Dewing Woodward,  
Louise Stewart,  
Miss Mendenhall,  
Miss Johnson.

*Miniature.*

HAGERSTOWN.

Anna K. Miller.

*Singing.*

BALTIMORE.

Miss Myra Bates.

*Piano.*

BALTIMORE.

Virginia Canfield.

*French.*

BALTIMORE.

Elizabeth Bond.

## American Students' Census, Paris.

### WASHINGTON, D. C.

#### Men.

##### *Painting.*

WASHINGTON.

W. A. Sparks.  
Frank Schmidt,  
Henry Howard,  
Berta M. Hanson,  
G. Marceau.  
Everett Warner  
Charles Bittinger.

##### *Literature.*

WASHINGTON.

Wilbur Underwood.

##### *Sculpture.*

WASHINGTON.

Rudolph Evans.

##### *Singing.*

WASHINGTON.

Henry Hughes.

WASHINGTON.

Harry Stratton.

##### *Architecture.*

WASHINGTON.

Charles Mason Remey,  
John Barber,  
William Truman Aldrich.

#### Women.

##### *Painting.*

WASHINGTON.

Mrs. Frank C. Armstrong.  
Ruth McGowan.  
Florence P. Safford,  
Elsie Edwards.

##### *Singing.*

WASHINGTON.

Francisca Kasper,  
Emily Barron,  
A. Rosalie Holberg,  
May Goodman.

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### WISCONSIN.

#### Men.

##### *Painting.*

MILWAUKEE.

Ludwig Holberg,  
G. W. Chandler,  
Edwin Eldridge.

MADISON.

Howard L. Smith,  
S. L. Landeau.

OSHKOSH.

L. L. Gruenhugen.

##### *Architecture.*

MADISON.

Ethan Allen Dennison,  
Herbert Walter Hopper.

## American Students' Census, Paris.

### Women.

<i>Painting.</i>	<i>Singing.</i>
MILWAUKEE. Frida Guger, Anna Sheldon Dodge.	MILWAUKEE. Alice Haesler.
MADISON. Josephine Smith.	<i>Violin.</i> WARSAW. Delia Thayer.
<i>Drawing.</i> KENOSHA. Harriett Bain.	<i>French.</i> MADISON. Mrs. S. V. Mason.

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## INDIANA.

### Men.

<i>Painting.</i>	<i>Architecture.</i>
INDIANAPOLIS. Glenn Hinshaw,	INDIANAPOLIS. Robert Frost Daggett.
NEW ALBANY. Ferdinand G. Walker.	LOGANSPORT. Charles Pratt Huntington.
CRAWFORDSVILLE. Frederick W. Vance.	WHITESTONE. Harboroug Demond Upton.
CARMAL. Worthie E. Hagerman.	

### Women.

<i>Painting.</i>	<i>Singing.</i>
INDIANAPOLIS. Caroline Mormon.	INDIANAPOLIS. Sarah Leighton Black,
TERRE HAUTE. Miss Laura Wheeler.	Amelia Gaston.
	<i>Writer.</i> INDIANAPOLIS. Alice Wood.

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## MINNESOTA.

### Men.

<i>Painting.</i>	
ST. PAUL. Gustave Guenet.	MINNEAPOLIS. Cadwalader Washburn.

## American Students' Census, Paris.

### *Architecture.*

ST. PAUL.

John Rachar,  
T. McCarson.

MINNEAPOLIS.

Leon Norcisse Gillette.

REDWING.

Edwin H. Hewitt.

### Women.

#### *Painting.*

ST. PAUL.

Katherine M. Richardson.

MINNEAPOLIS.

Margaret Heisser.

DULUTH.

Gertrude L. Carey.

#### *Singing.*

MINNEAPOLIS.

Marie Shanafelt.

ST. CLOUD.

Counstance Leonore Gillman.

ROCHESTER.

Mary Shanafelt.

#### *Piano.*

MINNEAPOLIS.

Helen Wozke.

---

## NEW JERSEY.

### Men.

#### *Painting.*

JERSEY CITY.

Alphaeus P. Cole.

SALEM.

M. H. Pancosse.

CLOSTER.

John Fish.

#### *Architecture.*

JERSEY CITY.

Marshall T. James.

PLAINFIELD.

George Tremaine Morse.

TRENTON.

Lewis Stewart.

PORT MURRAY.

Jules Edward Cabarrus.

### Women.

#### *Painting.*

PATERSON.

Maud Allen.

PLAINFIELD.

Caroline Hall.

NORTH BRUNSWICK.

Anne A. Waldron.

ORANGE.

Charlotte O. Schetter.

#### *Singing.*

JERSEY CITY.

Mrs. William Baird.

#### *French.*

PATERSON.

Florence Bushnell.



## American Students' Census, Paris.

### IOWA.

#### MEN.

##### *Painting.*

DES MOINES.

Myron Barlow,  
E. E. Patee.

CHARLOTTE.

Augustus Koopman.

##### *Architecture.*

BURLINGTON.

John Worthington Ames,  
Arthur Remmey.

RED OAK.

Roy Thomas Pryor.

##### *Singing.*

GRINNELL.

Herbert Miller.

#### WOMEN.

##### *Painting.*

DES MOINES.

Minnie Lein.

Martha Miles.

GREEN.

Lydia Price.

##### *Piano.*

TABOR.

Vera Tipple.

##### *French.*

MARSHAL TOWN.

Matilda Sheeler.

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### CONNECTICUT.

#### Men.

##### *Painting.*

NORWICH.

Lionel Walden.

MIDDLETON.

G. B. Burr.

##### *Architecture.*

NEW LONDON.

George L. Chappell.

#### Women.

##### *Painting.*

BRIDGEPORT.

Florence Howes,

Myra Estelle Wooster.

WINSTEAD.

Alice Wetmore.

BRISTOL.

Clara Mamre Norton.

MIDDLETON.

Mrs. G. B. Burr.

##### *French.*

NEW HAVEN.

Miss Vina A. Wright.

PRINCETON.

Emilie R. Smith.

# American Students' Census, Paris.

## LOUISIANA.

### Men.

*Painting.*

NEW ORLEANS.

Louis Debois,  
Andre Mahon.

*Architecture.*

NEW ORLEANS.

John V. Van Pelt.  
Francis Burrall Hoffmann.

*Singing.*

NEW ORLEANS.

J. J. Castellanos.

*Medicine.*

NEW SALEM.

William H. Weir.

*French.*

NEW ORLEANS.

Robert Gehl, Jr.

### Women.

*Singing.*

NEW ORLEANS.

Edith MacKaye.

*French.*

NEW ORLEANS.

Mrs. Robert Gehl.

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## VIRGINIA.

### Men.

*Painting.*

DODGE.

William de Leftwich.

*Architecture.*

RICHMOND.

Walter R. Blair.

### Women.

*Painting.*

RICHMOND.

Anna Dunlop,  
Ann Fletcher,  
Kate Meredith,  
Emma C. M. Whitfield,  
Hayette Faliaferra,  
Ethel Cummings.

*Miniature.*

DODGE.

Miss L. E. de Leftwich

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## KENTUCKY.

### Men.

*Painting.*

LOUISVILLE.

Speed S. Menefee,  
Ferdinand A. Walker.

*Singing.*

LOUISVILLE.

Christopher Anderson.

*French and Spanish.*

LOUISVILLE.

Evans T. Richardson.

## American Students' Census, Paris.

### *Architecture.*

LOUISVILLE.

Louis Rogers Kaufmann.

### *Medicine.*

LOUISVILLE.

J. A. O. Brennan.

### Women.

#### *Miniature.*

LOUISVILLE.

Mary McRoberts.

#### *Bookbinding*

LOUISVILLE.

Louise Darby.

#### *Piano.*

LOUISVILLE.

Sarah Nichols.

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## GEORGIA.

### Men.

#### *Architecture.*

ATLANTA.

Edward Emmett Dougherty.

SAVANNAH.

Hugh Elliott.

WIGHAM.

John Millard.

### Women.

#### *Painting.*

SAVANNAH.

Emma Cheves Wilkins,  
Mary Franklin,  
May McCandlers.

#### *Singing.*

FLORENCE.

Miss Roosevelt Scovel.

#### *French.*

ROME.

Imogen A. Coulter.

SAVANNAH.

Mary Nicolson.

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## RHODE ISLAND.

### Men.

#### *Painting.*

PROVIDENCE.

Albert Southwick,  
Thomas Whalen.  
Charles H. Battey,  
George H. Hitchcock.

#### *Architecture.*

PROVIDENCE.

Chester Holmes Aldrich.

NEWPORT.

Thomas Mott Shaw.

### Women.

#### *Painting.*

PROVIDENCE.

Emily Norris.

NEWPORT.

Ethel Sands.

# American Students' Census, Paris.

## MAINE.

### Men.

*Painting.*

BANGOR.

Albert Worcester.

BELFAST.

Edmond Charles Zell.

F. A. Fisher.

*Architecture.*

BANGOR.

Herbert R. Land.

### Women.

*French.*

BANGOR.

Florence D. White,

Mrs. Flora Haines,

Hazel H. Stewart.

*Literature.*

WATERTOWN.

Edith A. Kelley.

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## TEXAS.

### Men.

*Painting.*

DALLAS.

Lucien Abrams.

Guy Mitchell.

*Letters.*

DALLAS.

H. H. Parks.

### Women.

*Painting.*

DALLAS.

Carrie North Murphy.

*Singing.*

DALLAS.

May Miota.

*French.*

GALVESTON.

Mrs. M. C. Kimball.

DALLAS.

Anna Shelton.

Buttercup Dewey.

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## TENNESSEE.

### Men.

*Painting.*

CHATTANOOGA.

Jacob E. Kunz.

### Women.

*Singing.*

MEMPHIS.

M. Ruth Martin,

Sophie Alexander.

*Piano.*

MEMPHIS.

Martha A. Talbot Williamson

NASHVILLE.

Kitty Cheatham Thompson.

*Painting.*

*French.*

MEMPHIS.

Laura C. Martin.

NASHVILLE.

Marie Daviess.

# American Students' Census, Paris.

## SOUTH CAROLINA.

### Men.

*Painting.*

CHARLESTON.  
George Leonard.

*Architecture.*

KINGSTON.  
William Richardson.

*Sculpture.*

CHARLESTON. Amory Coffin Simmons.

### Women.

*Painting.*

CHARLESTON.  
Jane A. Robinson.

*French.*

CHARLESTON.  
Mrs. M. Deleon,  
Marie Deleon.

*Singing.*

SUMPTER. Laura Mood.

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## WASHINGTON.

### Men.

*Singing.*

SEATTLE.  
W. L. Alexander.

*Piano.*

SEATTLE.  
Arthur Alexander.

TACOMA.  
Boyd Wells.

### Women.

*Singing.*

SEATTLE.  
Mrs. Alice Miller.

*French.*

TACOMA.  
Agnes P. Alexander.  
SPOKANE.  
Marion Bowler.

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## KANSAS.

### Men.

*Architecture.*

TOPEKA.  
John Bakewell.  
NEWTON.  
Charles Merrick Gay.  
LAWRENCE.  
Theodore A. Lescher.

### Women.

*Painting.*

KANSAS CITY.  
Alice Murphy.  
*Piano.*  
HUTCHINSON.  
Bertha Parker.

## American Students' Census, Paris.

### NEBRASKA.

#### Men.

##### *Architecture.*

BLAIR.

Herbert Walden Hopper.

##### *Piano.*

OMAHA.

August Mothe Borgenon.

#### Women.

##### *Singing.*

OMAHA.

Elizabeth Lloyd Fenn.

##### *Piano.*

OMAHA.

Mrs. Aug. Mothe Borgenon.

##### *French.*

OMAHA.

Louise MacNaie.

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### OREGON.

#### Men.

##### *Painting.*

PORTLAND.

F. A. Fisher.

##### *Architecture.*

PORTLAND.

Russell Salpridge.

#### Women.

##### *Violin.*

PORTLAND.

Lillian Myers.

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### HAWAII.

#### Men.

##### *Painting.*

HONOLULU.

H. Mott Smith,

James Wilder.

##### *Architecture.*

HONOLULU.

Francis A. Nelson.

CARLSRUKE.

Gustave Albert.

LANSBURG, PANAMA.

Paul Nelson.



## American Students' Census, Paris.

### Men.

#### *Painting.*

WHEELING, W. Va.

William H. Dovener,  
George Sensenney.

SILVER CITY, New Mexico.

Jack Gay Stark.

COLORADO SPRINGS.

Benjamin E. Sutton.

#### *Architecture.*

CONWAY, N. H.

Gordon S. Parker.

#### *Singing.*

SULPHUR SPRINGS, Col.

Thomas Richards.

#### *Letters.*

KETCHUM, Idaho.

J. S. Thorndike.

### Women.

#### *Painting.*

BUTTE CITY, Montana.

Jessie Bradley,  
Elizabeth Larabie.

NEWARK, Del.

Miss E. J. Waltzbecker,  
Edith Weir.

SALLADEGO, Ala.

Marlotte Baetleson.

LITTLE ROCK, Arkansas.

Inez Abernathy.

#### *Piano.*

PEKING, China.

Mildred Stewart.

#### *Singing.*

DENVER, Col.

Marguerite Clayton,  
Jeane Brooks,  
Madaline Brooks.

MOBILE, Ala.

Ruth Waldaner.

LEWISTON, Idaho.

Melvia E. Saux.

#### *French.*

MERIDIAN, N. H.

Ruth Bailey.

GRAND FORKS, N. Dakota.

Mrs. Henry Mason Wheeler.

FAYETTEVILLE, N. C.

Henrietta Brown.

# Resumé of Music in America.

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Music has been rightly defined as the art which employs sounds as a medium of artistic expression for what is not in the province of literature, sculpture, painting, acting or architecture; and which embodies the inward feelings of which those other arts can but exhibit the effect. It has also been called "the Universal Language." Nor does the indefiniteness of musical expression furnish any ground for an argument in favor of music being inexpressive. This very indefiniteness is, on the contrary, one of the qualities that place it on the highest level of art excellence, for it enables it to suggest still more than it displays, thus stimulating the imagination of the hearer, at the same time that it exercises that of the performer.

The origin of musical instruments is lost in antiquity; but instruments of percussion are supposed to have been the first used. Wind instruments came next, and, last of all, those strung with gut or wire. The history of the rise and progress of music in America can well bear comparison with that of older countries. Without the vast and important accumulations of musical wealth possessed by all Europe, and without the traditions upon which to found their labors, the work accomplished from 1620 to 1750 was in effect, and in fact, the same as had occupied centuries of development in Europe. The thoughtful student will find that the musical culture of America of to-day is a tree of native growth; that it first struggled through the uncongenial soil of the earliest settlements of New England amid the most adverse and unsympathetic conditions, and had its origin with the stern prosaic Pilgrims and Puritans of the early days.

The Bay Psalm Book as used in the churches of Salem and Ipswich as early as 1667 and in 1682 was adopted by Plymouth and was the only work used in the churches of New England. It passed through some thirty editions, the last of which was printed

## American Students' Census, Paris.

in Boston, in 1744. The first music published in America was printed in Boston, in 1690, and was without bars except to divide the lines.

In 1712, Rev. Mr. Tufts, pastor of Newbury, published the first practical musical instruction book printed in America. The music was purely choral, the only style at that day in use, and out of the thirty-seven tunes all but one were in the common meter.

In 1721, Rev. Thomas Walker, of Roxbury, Mass., published a singing book entitled "The Grounds of Music Explained," which was the first music printed with bars in America. As early as before the War of the Revolution there had been operatic pieces given in New York, by companies from the Old World, but these did not meet with the approval of the Pilgrim fathers.

In the season of 1793-94, a new theatre was opened in Philadelphia, by an operatic company from London. Operas were now also becoming more popular in New York.

In 1742 the first organ was built in America. It was constructed in Boston, by Edward Bromfield; and in 1773 a band was established in Boston, consisting of fifty performers, by Josiah Flagg, with which he gave public concerts at Faneuil Hall.

The first noted American composer was William Billings, who was born in Boston, on the 7th of October, 1749. He, by many, is regarded as the founder of American church music. However, it was not until about 1779 that he became fairly and effectively embarked upon his work, which, crude, unrefined and even commonplace as it was, marked a great advance upon anything that had preceded it.

In William Billings we find the first original composer, and the pioneer of a new era of musical progress, which continued until his death, in 1800.

Following closely after, and even succeeding William Billings, we find Dr. Lowell Mason, the founder of national music. Dr. Lowell Mason was born in Medfield, Mass., January 8th, 1792.

## American Students' Census, Paris.

Dr. Mason's central idea was the diffusion of musical knowledge by the means of the study in the public schools.

Through his effort music was formally adopted in the Boston public schools as a study in 1838, and Dr. Mason placed in charge of the work.

This may be regarded as the Magna Charta of musical education in America.

At the age of twenty he had his first compositions published, which passed through some seventeen editions.

One of his lectures on the subject of the elevation of music for public worship, was published and received such favorable attention by the press, that his ideas of musical reform were at once adopted.

Among many other composers of early date may be mentioned Francis Scott, author of "The Star Spangled Banner," born in Maryland, in 1780; James C. Beckel, born in Philadelphia, in 1811; John K. Pain, born at Portland, Me., January 9th, 1830; Charles Crozat Converse, born in Massachusetts, in 1832; Dr. Eben Tourpée, born June 1, 1834, at Warwick, R. I., the father of the conservatory class system of musical instruction in America; and to Dr. Tourpée, America owes the Praise Service; Dudley Buck, born at Hartford, Conn., March 10th, 1839, and the late William Henry Fry, composer of the opera "Leonore," which was his first opera, and was written when he was but thirty years of age.

At the present time composers of works conceived upon a large scale are nearly as plenty as composers of symphonies in Germany.

Among the earliest compositions of note by American composers, may be mentioned the "Arcadian Symphony," by George F. Bristow, first produced in 1874.

Next came the "Centennial Cantata," by Dudley Buck. This cantata was composed to celebrate the 100th anniversary of American Independence, and was performed for the first time, July 4th, 1876, at the Centennial Exposition, in Philadelphia. At this early date, however, the American composer could not participate in the honors accorded to men of literature, art, and science, and when the same year, it was proposed to devote

## American Students' Census, Paris.

a program entirely to American composition, it was with some difficulty that this proposition found a proper response. However, such rapid strides have been made in composition, by the American composer, that to-day their compositions are to be found included in the repertoire of the best European artists.

American compositions of note include every form of music, from the song or piano piece to the oratorio or symphony.

Though America cannot boast of a Wagner, Beethoven or Schumann, nor has she a distinctive national school or kind of composition, yet, she can glory in the composer who, as the interpreter of all schools, has become the truest exponent of musical art.

Among the best known players and singers may be mentioned Lewis Moreau Gottschalk, the celebrated pianist and world-renowned composer, born at New Orleans, on the 8th of May, 1829; Hiram Clarence Eddy, the greatest living organist, born June 23rd, 1851, at Greenfield, Mass., and Ole Barneman Bull, the most prominent violinist of his day. Of the singers, Clara Louise Kellog, born at Sumpterville, S. C., in July, 1842; Thomas Green Bethune, better known as "Blind Tom," born near Columbus, Ohio, on the 25th of May, 1849; Emma Abbott, born in Chicago, in 1850, was a veritable *enfant prodige*. She sang in concerts, accompanying herself upon the guitar, at the age of nine years. Marie Louise Cecile Albani, born in 1851, at Chambly, near Montreal; Minnie Hauck, born in New York City, November 16th, 1852; Charles Adams, the well-known tenor, born at Charlestown, Mass., and many others equally as proficient, but of the above named all have won an international reputation and rank with the greatest artists of any country. It is said of the American woman, that her mental acuteness and her capacity for hard work, combine to make her the most ductile musical material furnished by any nation.

The New England Conservatory of Music, founded in 1853, was the first institution of the kind established in America. It was followed, in 1865, by the Oberlin Conservatory, and, in 1866, by that of Brooklyn. The Boston Conservatory of Music, founded in 1867, by Julius Eichberg, was next in the field, and the Chicago Musical College was opened in the same year. In



## American Students' Census, Paris.

the autumn of 1871, a society of musicians founded the Beethoven Conservatory, at St. Louis. Five months later it was bought by August Waldner and Herman Lawitzks, who conducted with much success the violin and piano departments of the institution. The Bach Society of Music was formed at Cleveland, Ohio, 1878, and the Boston Academy of Music, in 1883.

The Library of the Harvard Musical Association contains more than 2,500 volumes, and the Public Library of Boston, over 2,000. The Harvard University Library and the Library of Congress, also contain many valuable works on music, and the Lowell Mason Library is the largest of the kind, established for private use.

Since the last named date, schools of music have been founded in nearly every city and town of the United States, and where no special schools are established is found many private teachers, able to prepare all to enter the advanced classes of our conservatories.

To-day the United States provides better facilities for the study of music than any other nation. In New York, Chicago, Boston, or any of the large cities, are given more concerts than can be heard in Europe, outside of Leipzig, Germany. Our American conservatories and schools of music provide the best European teachers in all branches.

Grand opera in America is given by the best European and American talent, on a scale that far surpasses European productions of the same operas, where one star is supported by a cast of inferior singers, while in our own cities we often hear several stars in the same production. While a course of study abroad is beneficial, as it broadens the mind and establishes the superiority of American advantages, it must be remembered that, whether at home or abroad, there is no Royal Road to Fame, and that nine parts of genius consists of hard work.



## Resumé of Art in America.

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The United States of America is geographically nearer to the world's artistic centre than Russia, and the successes of American students, as chronicled in the annals of the Paris salon, are more numerous by far than are those of the students of the latter-mentioned country. Yet, up to the Declaration of Independence, in 1776, there were no painters or sculptors, to speak of, in America, nor any examples of architecture deserving of notice. Most public buildings were constructed of wood, or occasionally, of brick, and without any pretention to style or beauty. The Quakers, who formed no small power in some parts of the country, repudiated art and refused to admit its utility to mankind. Eventually some wealthy and prominent families began to set an example of refinement and asthetism, and to patronize the arts, and it was then that enterprising artists, and especially portrait painters, came from Europe to seek a field for the exercise of their talents in the New World. Encouraged by the success of these foreigners, a number of young Americans resolved to also devote themselves to art.

Curiously enough, the first native born artist of America, Benjamin West, was a member of the Quaker community that had so long opposed the development of art in this country. He was the son of John West, of Long-Cranston, whose family was a branch of that from which sprung the famous Lord Delaware, renowned in the wars of Edward the Third and the Black Prince. As early as 1667 the Wests embraced the religion of the Quakers, and it was about that period that the father of the future great artist settled in America. He married Sarah Pearson, whose grandfather had aided William Penn in founding the State of Pennsylvania, and, soon after his marriage, went to live at Springfield, Penna., where his son Benjamin was born, on the 10th of October, 1738.

## American Students' Census, Paris.

At seven years of age Benjamin made a drawing of his baby sister that filled the entire household with joy and pride, and, when he was eight years old, a party of roaming Cherokee Indians visited Springfield, and, seeing some of his sketches, were so struck by the lad's talent, that they showed him some of their own drawings, and taught him how to prepare the red and yellow colors with which they stained their weapons. This was West's first lesson in art. He subsequently studied in Italy and England, arriving in London on the 20th of June, 1763. His picture "Agrippina," found favor with King George, who proved a generous patron to the young American artist. So much so, indeed, that, contrary to his first intentions, Benjamin West never went back to his own country. He was made president of the Royal Academy, and died in London on the 11th of March, 1820, and was buried with public honors in St. Paul's Cathedral, close to the graves of Reynolds, Opie, and Barry.

The fame of West drew many young Americans to London, where they became his pupils, and afterwards returning to the New World, brought with them the results of his teaching. One of these was Gilbert C. Stuart, born in 1756, at Narragansett. Upon his return from Europe, in 1798, he settled at Boston, where he soon made a reputation as a masterly colorist. He was a man of very independent views, resolved, in his own words, "to see nature with his own eyes." His best known portraits are those of Washington, which is in the Boston Athenaeum; of Charles Wilson Peale, of Chester Harding, of Joseph Wright, and probably the most remarkable of all, his portrait of Charles Loring Elliot. Gilbert C. Stuart died in 1828. Charles Robert Leslie, a contemporary of John Singleton Copley, was another famous early American artist.

The art movement in America received a check by the outbreak of the Revolutionary War, and it was not until peace was restored that it began to re-assert itself. Hitherto native artists had devoted themselves almost exclusively to portrait painting. It was John Trumbull, who had taken part in the War of Independence, as Washington's adjutant, who, while studying under West in London, made a transition from portrait painting to the glorification of his country in pictures representing the warlike

## American Students' Census, Paris.

achievements of her sons. Influenced and encouraged by the success of his brother artist, Copley, Trumbull wrote to President Washington offering "to preserve the memory of every national event by a monumental work." This patriotic proposal was accepted, and how well Trumbull carried out his idea is shown by the series of mural paintings which embellished the Capitol of Washington in 1817, and the subjects of which were pages from the history of the War of Independence.

In 1818, Washington Allston returned to Boston from London, where he, too, had been a pupil of West's, and became known as a painter of Scriptural and historical scenes. He also achieved celebrity as a painter of portraits and landscapes, and was much lauded for his poetic vein. He has been called "the American Titian." With the death of Allston, which took place in 1843, the genius of grand painting may be said to have vanished from the New World. Another follower of West and Copley was Emmanuel Leutze, an American, born at Wurtemberg. It was said of him that he was, in art, "more royal than the King." But he had been trained in the German school, and so great was his fame that, because of the circumstance of his studies having been made in that country, Germany, for a time, took the place, hitherto occupied by Italy and England, as an art school for Americans. Among those of these latter who studied in the German schools were: Henry Powell, Henry Gray, and Edward White, all of whom employed their talents upon historical pictures.

Another remarkable American painter was William Sidney Mount. He began life as a farmer. When he eventually discarded the plough for the brush, he adopted the life of American country folks and negroes, traveling about the place in a studio built on wheels, selecting as he went such scenes and subjects as most appealed to his sense of art; and as the most original work produced by American artists in those days was done in the field of landscape, he was probably wise in his generation.

Among the prominent landscape painters of 1860, may be mentioned: J. T. W. Kensett, who is regarded as the best master of technique, while Sanford N. Gifford, surnamed "the American Hildebrandt," is reputed to be the most many-sided artist of his

## American Students' Census, Paris.

day. Of their contemporaries who achieved celebrity in the same line were: George Loring Brown, equally well-known as "the American Claude," Albert Bellous; W. T. Richards, Worthington Whitredge, Richard W. Hubbard, Edward Gay and W. Stanley Haseltine.

Such, in brief, is the history of American art up to 1860. Till that date, although America had produced a number of artists of talent, it had no school of painting. But the ambition to stand on a level with other nations in the realm of art was fast gaining ground in the New World.

When Paris first commenced to be regarded as the center of art, the theories of Courbet and Fontainebleau had not yet become popular in France. Bougereau had just made a name, and Gérôme had become a household word. It was, therefore, only natural that the Americans who came to Paris should turn to these masters. One of the earliest of the young Americans to enter the atelier of Gérôme was Arthur Bridgman. Among the others were: Julius L. Stewart, also a pupil of Gérôme; Henry Humphrey Moore, Alexander Harrison and the late Edwin Lord Weeks.

With wonderful instinct these young men, restrained by no artistic traditions, sought out the masters destined to rule the art of the future, and following the instinct born of "the eternal fitness of things," placed themselves under their guidance, and labored with the characteristic energy of their race, bringing to bear upon their work the technical ability that always distinguishes the genuine American student in every career, and made for themselves in Europe names destined, sooner or later, to bring a rich return to the land of their birth.

But Paris has remained the Mecca for American students, as, indeed, it is for the students of every country. As early as 1867 the section devoted to American art, at the Paris Exposition, occupied three sides of a small gallery. In 1878 America was represented by a still larger number of pictures that were, also, of a superior merit. At the Exposition of 1889 the American art section was one of the best on view.

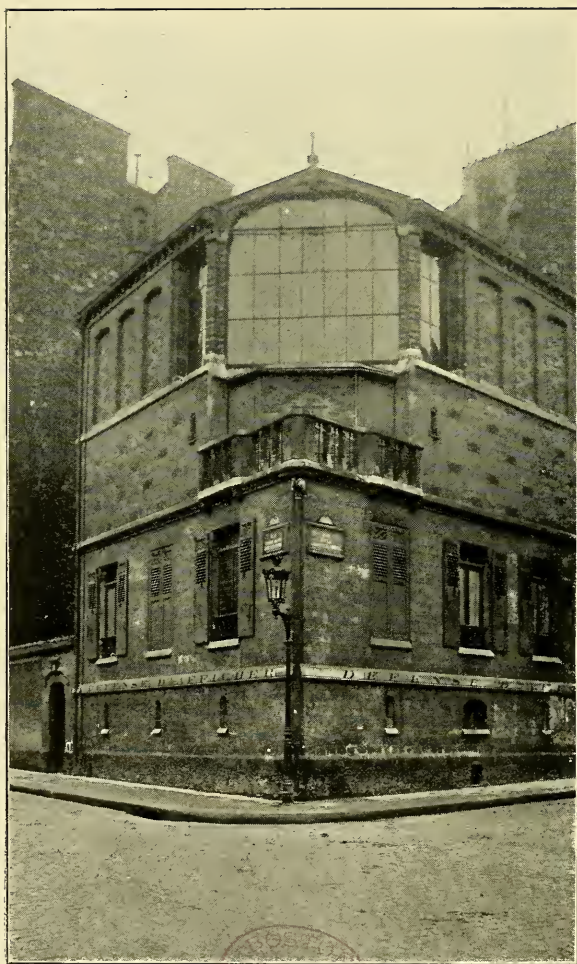
In 1900, the Director General of the Paris Exposition of 1889, said in his official report on the Fine Arts Exhibition that,

## American Students' Census, Paris.

"the United States section was but a brilliant annex of the French section," and that, "the ambition of American artists is, evidently, to interpret the world of to-day; but that they have come to us to get their method of expression." He added, "It would be difficult to mention many men who do not draw their inspiration directly from French masters."

However, much of the success of the American artist is undoubtedly due to the public spirit and generous aid given by the foremost institutions of art and to those connoisseurs, who have by means of scholarships, both at home and abroad, encouraged and enabled students of art to realize all that is best and highest in their domain.





CORNER VIEW  
AMERICAN ART ASSOCIATION BUILDING, PARIS.

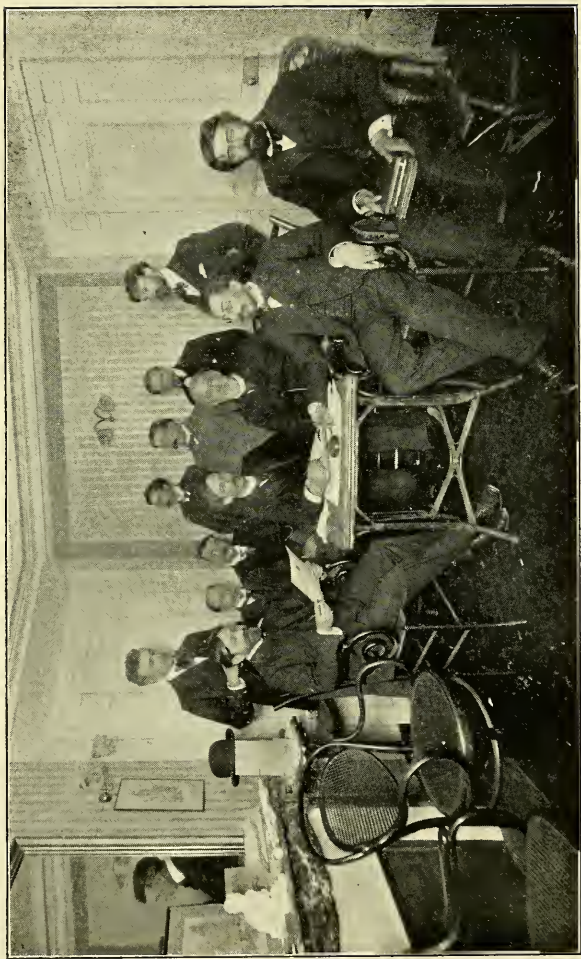


## History of the American Art Association.

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On the 24th of May, 1890, a group of young American artists and art students of the Latin Quarter, organized the American Art Association of Paris. After a varied, but continuous career, the Association has to-day a totality amounting to over 300 members, which number includes the members belonging to the several branches, viz.: the roll of honorary, active, associate, life, and sustaining membership. The continually changing character of the active and associate membership makes it difficult to set a definite figure, but about fifty per cent. are active members, and twenty per cent. associate; these two categories forming the bulk of the membership. While, however, the great majority of these members are artists and art students, the roll also includes other professionals—doctors, lawyers, journalists, etc.; the class of associate members differing from the others in this respect, that its membership is not confined to American citizens, but may be of any nationality. The sustaining members number thirty, headed by the United States Ambassador and the Consul General, and includes Americans prominent in the commercial and social life of Paris. The honorary membership consists of those whom the association desires to place upon its honorary roll, and includes many of the French professors at the various academies, but the category of the life membership, which formerly included many prominent American artists residing abroad, has been discontinued, though the title of life-member still applies to those who composed it.

The first home of the association was at 131 Boulevard Montparnasse, Paris, which was selected by Mr. A. A. Anderson, the founder of the association and its first president. Having once been a Paris art student himself, and not forgetful of the loneliness of his student days, he generously bent his efforts to the establishing of this suitable home for student life, where, with the aid of a few Paris friends, he succeeded in duly installing the



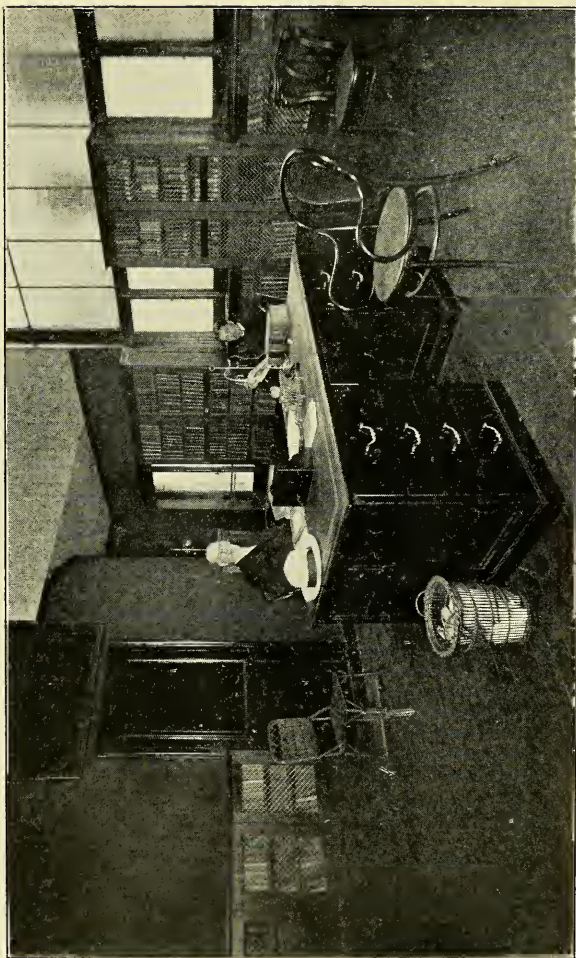
A COMMITTEE MEETING,  
AMERICAN ART ASSOCIATION, PARIS.

## American Students' Census, Paris.

association at the formal opening, which was held on May 24th, 1890. The Hon. Whitelaw Reid, then U. S. Minister to France, presided on this occasion, and made the speech of the evening, introducing during the exercises of the evening, the famous artist, Gérôme, who delivered a short address; this was followed by music, and the closing address, which was given by the Marquis de Rochambeau. A large audience was present, and the event a propitious success; thus was the association fairly launched.

The entrance of the rambling old place selected for the club's first home was merely a doorway set in a long blank wall. Only from the opposite side of the street could be seen a part of the gardens, the roofs, and the chimneys staggering about at all angles, but in spite of its humble exterior, all within was comfortable and homelike. A gallery had been built over a little garden in front, and here exhibitions were held. But perhaps the chief charm of the old place was the large garden, with its ancient scattered trees and clumps of lilac bushes, that intercepted the grassy lawn, while thick ivy-vines covered the enclosing walls, veiling the garden's limits. In this restful seclusion tables were joined in one long row, during the summer, and the members dined *en famille* under the shade trees.

When Mr. A. A. Anderson resigned it was Mr. Rodman Wanamaker who took his place as active and enthusiastic patron and president, and shortly after this event, the association, having outgrown its first home, found it necessary to look for another, more suited to its expanding membership. With the view of bringing the circle of artists into close contact with journalists, musicians and business men, for mutual profit and pleasure, the association finally selected a very elegant and historic home, on the Quai de Conti, situated between the Institute de France and the Hotel de Monnaie, where it appropriated two floors for its occupancy, and here the innate virility of the club at once began to manifest a corresponding importance, thus taking on the aspect of the world. The formal opening on the 4th of July, 1897, was an imposing affair, presided over by the U. S. Ambassador, General Horace Porter, and this was succeeded by three large prize exhibitions held for painting, sculpture and



CORNER VIEW OF LIBRARY,  
AMERICAN ART ASSOCIATION.



## American Students' Census, Paris.

architecture, the prizes being offered by the Hon. John Wanamaker, and by the Hon. W. A. Clark, of Montana.

The chief object of the association has always been to give to the art student a home best suited to his requirements, thus affording him comfort and companionship, reading and writing facilities, a good but cheap restaurant and a bureau of information as to living and working in Paris, whether he is a "*Nouveau*" or an "*Ancien*." This side of the club's work, it was found, could not be practically carried on from the Quai de Conti, and for this reason a change was deemed necessary, which resulted in a move back to the Quarter. This present home of the association has proved wholly satisfactory to all interested and connected with it. Designed and built by a wealthy artist, the hotel is ideal, affording every convenience interiorly, while its exterior presents a picturesque charm, in its irregular architecture, and its old-world gate. The ground floor is occupied by the kitchen, etc., the second floor by the dining-rooms, reading and writing rooms; and what was formerly a sculptor's studio has been appropriated as an attractive billiard room and café, whose walls are decorated with sketches and caricatures. On the third floor there is a large studio used for exhibitions, and leading from it, a well-stocked library, while an odd-shaped room in the turret serves as the secretary's office and a committee-room. Not so elegant as the Quai de Conti rooms, but they are more suitable to the many needs of the association, the whole house being pervaded with an atmosphere of such home-comfort, that few houses could be more attractive, certainly no café more satisfactory, the building at the same time supplying what has been so sadly lacking in the past—an adequate gallery for exhibitions.

Such is the present headquarters of the American Art Association, at 74 Rue Notre Dame des Champs, and here the formal opening of the new club was held December 13th, 1902. The entertainment consisted of a tombola and concert, and was highly successful.

# AMERICAN ART ASSOCIATION OF PARIS.

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## List of Active and Associate Members.

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RODMAN WANAMAKER, President.  
Philadelphía, Pa.

A. A. ANDERSON, Founder and Honorary President,  
80 West 40th Street, New York City.  
Bryant Park Studio.

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### PARIS.

Lucien Abrams .....9 rue Falguière.  
D. Alfred Agache .....10 rue de Vaugirard.  
Geo. C. Aid .....3 rue Campagne Première.  
Paul R. Allen .....28 rue de l'Observatoire.  
Dr. D. E. Anderson .....121 Ave. des Champs-Élysées.  
John S. Ankeney.....4 rue Schoelcher.  
Maxwell Armfield .....29 rue Bréa.  
Paul Wesley Arndt .....69 Bd. St. Michel.  
C. W. Ayton .....7 rue de Bagneux.  
Myron Barlow .....Etaples, Pas-de-Calais.  
Paul W. Bartlett .....5 rue Dareau.  
C. Inman Barnard, .....8 rue Théodule Ribot.  
Chas. A. Battey . ....225 Bd. Raspail.  
Dr. Hele Bate .....15 rue Delambre.  
F. Flaming Baxter .....3 rue Campagne Première.  
Rev. Sylvester W. Beach....206 Bd. Raspail.  
A. H. Bell.....7 rue Bara.  
J. B. Benedict .....66 rue Bonaparte.  
Raoul Berthelot .....109 Ave. Henri Martin.  
Augustus Biesel .....55 Ave. Victor Hugo.  
E. W. Beisel .....18 Ave. Kléber (care of American  
Embassy).  
C. B. Bigelow .....243 Bd. Raspail.  
A. J. Billingshurst .....3 rue Vercingétorix.



## American Students' Census, Paris.

### PARIS.

Chas. Bittinger .....	51	Bd. St-Jacques.
E. L. Blumenschein .....	18	rue Boissonade.
Chas. M. Boog .....	7	rue Belloni.
J. F. Bouchor .....	21	rue du Vieux-Colombier.
Ed. F. Boyd .....	3	rue Vercingétorix.
W. C. Brazington .....	243	Bd. Raspail.
J. A. O. Brennan .....	15	rue Delambre.
F. A. Bridgman.....	146	Bd. Malesherbes.
R. E. Brooks.....	9	rue Falguière.
Arthur Brown .....	18	rue Bonaparte.
Montague Brown .....	65	Bd. Arago.
P. H. Bruce .....	3	rue Vercingétorix.
Dr. Geo. G. Bull .....	4	rue de la Paix.
H. M. Butler .....	16	rue Boissonade.
F. C. B. Cadell.....	78	Bd. St. Michel.
T. M. Carson.....	16	rue de l'Odéon.
L. Giffen-Cauldwell.....		Villa Jeannette, La Frette, Montigny, S. et. O.
Sigmund J. Cauffman.....	52	Ave. des Champs-Élysées, (Le Perreux, Seine).
Paul Chauvet .....	49	Bd. du Port-Royal.
G. W. Chandler .....	20	rue de Harlay.
J. C. Chase .....	55	rue du Cherche-Midi.
Cyril Chitty .....	15	rue Delambre.
C. Alson Clark .....	7	rue Victor Considérant.
Frank King Clark .....	3	Quai Malaquais.
W. G. Cleveland .....	30	rue Notre-Dame-des-Champs.
P. B. Conkling .....	19	Quai Malaquais.
Harry W. Coate .....	34	rue Notre-Dame-des-Champs.
Thos. R. Congdon .....	83	bis. Notre-Dame-des-Champs.
W. H. Coffin .....	16	rue Boissonade.
A. L. Cooper .....	13	rue Boissonade.
E. D. Connell .....	7	rue Lemaitre, Puteaux, Seine.
Benj. A. Cratz .....	7	rue Scribe.
Wm. T. W. Dana.....	12	rue de Presbourg.
Hasbrouch Davis .....	36	rue de l'Université.
Ethan A. Dennison .....	42	rue Bonaparte.
G. Donato .....	74	rue Notre-Dame-des-Champs.
John Donovan .....	203	Bd. Raspail.
R. D. Douglas .....	2	rue des Martyrs.
Parke C. Dougherty .....	49	rue du Montparnasse.

## American Students' Census, Paris.

### PARIS.

W. N. Dovener .....	203 Bd. Raspail.
H. G. Dowie .....	8 bis. rue Campagne Première.
Edwin O. Eldridge .....	28 rue Madame.
Geo. H. Eyer .....	129 rue de la Tour.
R. Evans .....	11 Impasse du Maine.
F. L. Fairbanks .....	35 rue Mazarine.
H. W. Faulkner .....	282 Bd. Raspail (17 rue Boisson- ade Studio).
Chas. H. Field .....	22 rue Boissonade.
John L. Findlay .....	3 rue Léopold Robert.
Mr. Fischhoff .....	5 rue de la Rochefoucauld.
Walter Florian .....	6 rue Delambre.
H. W. Freeman.....	3 Place de Rennes.
E. B. Fulde.....	4 rue Hervieu, Neuilly, Seine.
F. C. Frieseke .....	6 rue Victor Considérant.
F. H. Gallon.....	9 rue Campagne Première.
Otto R. Gaennslen.....	16 Impasse du Maine.
Edwin Gamble .....	55 rue du Cherche-Midi.
Edmund A. Garrett .....	203 Bd. Raspail.
F. Gaudin .....	6 rue de la Grande Chaumière.
Walter Gay .....	73 rue Ampère.
Jacques Gendreau .....	54 rue Notre-Dame-des-Champs.
A. D. Gihon .....	59 Ave. de Saxe.
Arthur Gill .....	11 bis. Ave. Beaucour.
N. S. Goodsill .....	17 rue Boissonade.
Stephen von Gothard.....	118 rue d'Assas.
J. E. Gowan.....	3 Sq. du Roule.
Leopold Graham .....	224 rue de Rivoli.
Abbott Graves .....	7 Passage Stanislas.
M. E. Gregoire .....	7 rue Bara.
L. L. Gruenhagen.....	9 rue Campagne Première.
T. Guthrie .....	3 rue Vercingétorix.
J. Hacky .....	9 rue Le Verrier.
Worthie E. Hagerman .....	9 rue Campagne Première.
F. B. Harlow.....	116 rue de Rivoli.
Alexander Harrison .....	6 rue du Val-de-Grace.
H. M. Hartshorne.....	27 rue de Fleurus.
C. C. Hayes .....	Trépiéd, par Etaples, Pas-de-Calais.
Carl Tracy Hawley .....	117 rue Notre-Dame-des-Champs.
Clement Heaton .....	3 rue Campagne Première.
Victor D. Hecht.....	32 rue Guyot.

# American Students' Census, Paris.

## PARIS.

J. F. Delma-Heide	Grand Hôtel.
Egon Hessling	4 rue Boccador.
Keith Henderson	70 rue de Rivoli.
Geo. Hering	21 rue du Dragon.
G. W. Hill	74 rue Notre-Dame-des-Champs, (A. A. A.)
Eugene Higgins	3 rue Campagne Première.
H. L. Hoffman	19 rue Daguerre.
W. B. Holden	36 Ave. de l'Opéra.
Jas. R. Hopkins	9 Impasse du Maine.
Percy R. Hopkins	88 bis. Ave. Kléber.
H. M. Howard	98 bis. rue du Cherche-Midi.
Maj. H. A. Huntington	7 rue de Maurepas, Versailles, S. & O.
Alonzo St. George Huntington	7 rue de Maurepas, Versailles, S. & O.
R. H. Hyett	74 rue Notre-Dame-des-Champs, (Club.)
J. D. Jefferson	15 rue Delambre.
F. E. Johnson	Care of Dresdener Bank, Dresden, Germany.
F. Morton Johnson	13 rue Boissonade.
B. Karfiol	7 rue Belloni.
Robert Kastor	2 Sq. du Roule.
H. Kennard	16 rue Ernest Renan.
J. S. Kennard	16 rue Vavin.
Ernest V. Keyser	3 rue de Bagneux.
Samuel S. Keyser	Hôtel des Saints-Pères, rue des Saints-Pères.
R. J. Kopelman	3 rue Le Peletier.
Ridgway Knight	Poissy-sur-Seine, S. & O.
George R. Kraker	11 rue Bonaparte.
Albert H. Krehbiel	9 rue Campagne Première.
Baucel La Farge	171 Bd. du Montparnasse.
Harold Lapham	117 rue Notre-Dame-des-Champs.
S. L. Landeau	31 Bd. Berthier.
Geo. H. Leonard	17 rue Boissonade.
Haylay Lever	203 Bd. Raspail.
R. H. Logan	9 rue Falguière.
H. Lomer	15 rue Delambre.
H. E. Lycett	1 rue des Goulvents, Nanterre, Seine.

## American Students' Census, Paris.

### PARIS.

John MacBride .....	13 rue de Passy.
R. MacCameron .....	18 rue Boissonade.
J. G. MacKenzie .....	147 Bd. de Montparnasse.
D. Shaw MacLaughlan.....	8 rue de la Grande Chaumière.
W. R. MacPherson.....	Hôtel de Chartres, rue Bréa.
Alex McLaren .....	52 rue Madame.
Goggeshall Macy .....	7 rue de l'Ecole de Médecine.
Dr. A. Marmorek .....	7 rue Honoré-Chevalier.
H. D. Martin .....	23 Bd. des Italiens.
A. H. Maurer .....	9 rue Falguière.
H. Maxwell .....	9 rue Falguière.
Speed S. Menefee.....	29 rue Notre-Dame-des-Champs.
Leo. Mielziner .....	17 rue Boissonade.
Oscar Miller .....	23 rue Le Verrier.
R. E. Miller .....	14 rue Boissonade.
Edgar Mills ...	9 rue Falguière.
Lucien Monod .....	2 rue Fortuny.
Jas. Moorhead .....	18 Impasse du Maine.
H. M. Moot-Smith.....	9 rue du Chateau, Maisons Lafitte, S. & O.
Eugene de Mulert .....	7 rue Tournalacque.
R. J. Murray .....	18 Impasse du Maine.
Francis Newton .....	86 rue Notre-Dame-des-Champs.
D. Richmond Norton .....	8 Bd. Edgar Quinet.
Geo. F. Of, Jr.....	12 rue de Seine.
Jos. O'Sullivan .....	49 rue Bonaparte.
Fielding Ould .....	125 rue Notre-Dame-des-Champs.
Alastair D'Oyley .....	19 Ave. de l'Opéra.
Jean Padial .....	6 rue Godot de Mauroi.
M. H. Pancoast.....	142 Bd. du Montparnasse.
Jas. Patterson .....	51 Bd. St-Jacques.
L. S. Parker .....	9 Impasse du Maine.
F. G. Parsons .....	1 Rond Point Bugeaud.
E. E. Pattee.....	125 Bd. du Montparnasse.
O. H. Peets .....	34 rue Notre-Dame-des-Champs.
Costin Petresco .....	12 rue Gay-Lussac.
Wm. F. Pope.....	7 rue Belloni.
Roy T. Pryor .....	76 rue d'Assas.
H. P. Quinan.....	18 rue Bonaparte.
Ira Remsen .....	88 rue Bonaparte.
Lee Greene Richards.....	98 rue de Vaugirard.
Chas. Rieu.....	7 rue Belloni.

## American Students' Census, Paris.

### PARIS

E. F. Richardson.....	121 rue Mozart.
Edouard Rist.....	51 rue de Galilée.
B. A. Robinson.....	Chateau de la Lande, Plessis Tré- vise, S. & O.
T. Coyley Robinson.....	15 Quai Voltaire.
Henry J. Robinson, Jr. ....	74 rue de Seine.
J. B. Robey.....	Hôtel de l'Indre rue Bonaparte.
C. C. Rumsey .....	29 rue Bréa.
Dr. A. Rykert .....	35 Bd. Haussmann.
A. Salmon ... ..	47 rue Lafayette.
H. L. Sawe .....	7 rue Victor Considérant.
Hans Schuler .....	16 Impasse du Maine.
G. von-Schlegel .....	16 Impasse du Maine.
Max L. Scull.....	26 rue de Fleurus.
Chas. Sedelmeyer.....	6 rue de la Rochefoucauld.
Emile Sedeyn .....	152 Bd. du Montparnasse.
Perley P. Sheehan.....	8 rue St. Paul.
A. C. Simons.....	17 bis. rue Campagne Première.
T. Spicer-Simson .....	3 bis. rue Campagne Première.
Conrad Slade .....	110 rue Denfert Rochereau.
F.W. Southworth .....	48 rue Madame.
Arthur Spear .....	19 rue Daguerre.
L. D. Stein .....	27 rue de Fleureus.
Julius Stewart .....	36 rue Copernic.
Harry W. Stratton .....	90 rue d'Assas.
J. Amory Sullivan .....	81 rue Madame.
Benj. E. Sutton.....	
Reni Talamon.....	32 rue Molitor.
Roger Tappan .....	6 Sq. du Croisic, Bd. Montparnasse.
Ascanio Tealdi .....	7 rue Bréa.
Gabriel Thompson .....	16 Impasse du Maine.
Seymour Thomas .....	16 Bd. Pasteur.
C. H. Thorndike .....	114 rue de Vaugirard.
J. S. Thorndike .....	8 rue Pomereu.
E. F. J. Tolman, .....	43 Ave. Montaigne.
A. B. Trowbridge.....	70 rue d'Assas.
August D. Turner .....	8 bis. rue Campagne Première.
Richard Tweedy .....	12 rue de Seine.
R. A. Ulmann .....	27 rue de Buffon.
F. N. Vance .....	19 rue Daguerre.
V. A. Van Duzer .....	282 Bd. Raspail.
H. Van der Weyden.....	Montreuil-sur-mer, Pas-de-Calais.

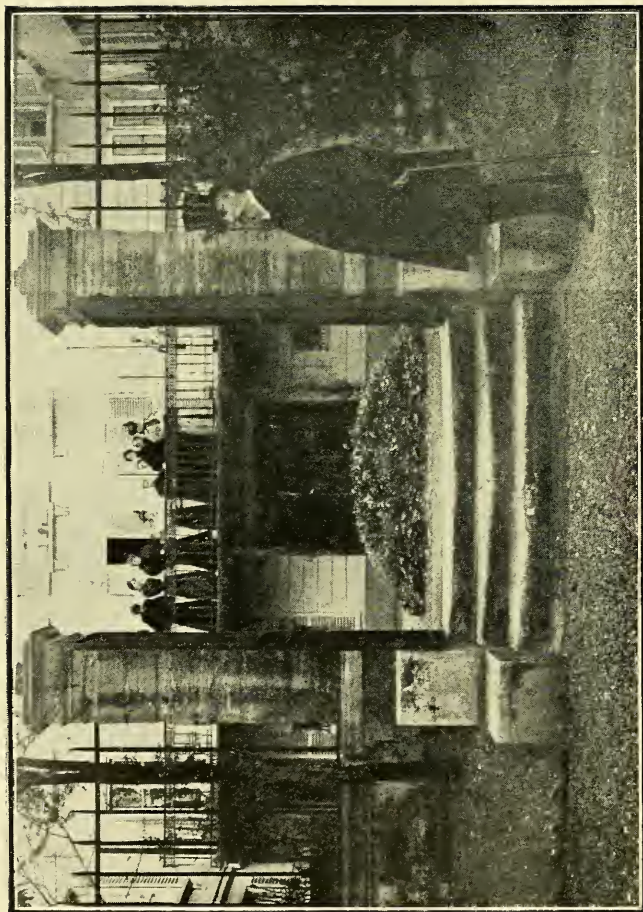
## American Students' Census, Paris.

### PARIS.

Rev. I. S. Van Winkle.....	125	Bd. Montparnasse.
Louis Ventre .....	11	rue Bonaparte.
A. W. Vorse.....	66	rue Notre-Dame-des-Champs.
Lionel Walden .....	33	Bd. Edgar Quinet.
F. G. Walker.....	19	rue Daguerre.
Wm. F. Warden.....	43	rue Spontini.
A. MacC. Warren.....	12	rue de Trévisé.
E. Warner .....	19	rue Daguerre.
G. E. Webb .....	324	rue St. Honoré.
E. O. de Weerth.....	45	Ave. du Bois de Boulogne.
J. S. Wilder.....	203	Bd. Raspail.
W. H. Wilke .....	11	rue Léopold Robert.
A. B. Wright.....	1	bis. rue Brown-Séguar.
M. M. Young.....	7	rue Belloni.







AMERICAN STUDENTS' CLUB FOR WOMEN, PARIS.  
View From the Garden.

## American Students' Club for Women.

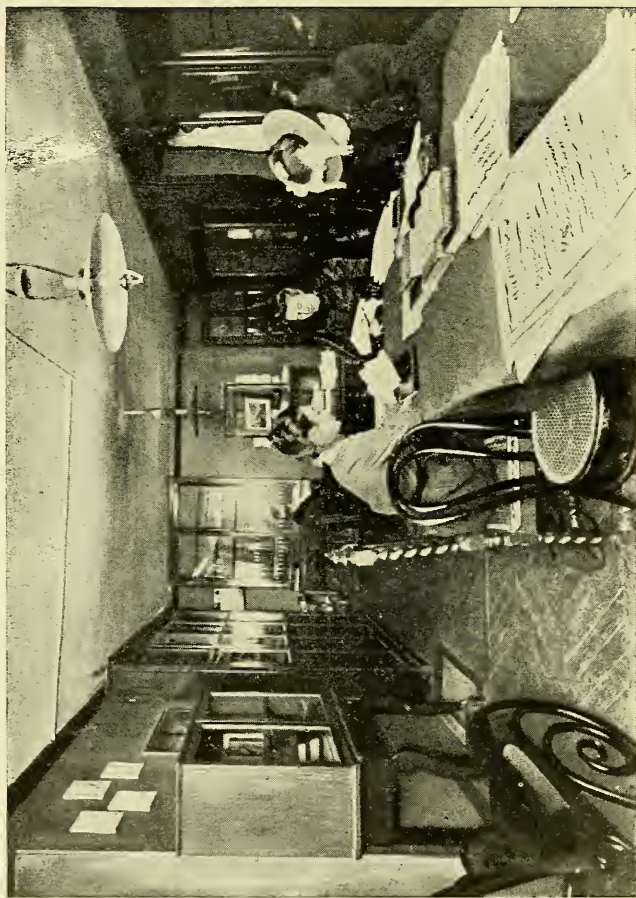
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The American Art Students' Club for Women, better known perhaps, as the American Girls' Club, was founded in 1891, by the joint efforts of Mrs. Whitelaw Reid, and Mrs. William Newell.

The club consisted originally of a reading-room, a library, and an afternoon tea-room, and was open daily to all American women students in Paris. It was then situated at 19 Rue Vavin, close to the Boulevard Montparnasse, and in what has been called "the American corner" of the Quartier Latin. Placed as it was, within easy distance of many of the most frequented studios, the club soon fulfilled the expectations of its generous founders, and became a favorite *rendez-vous* for the students of the Quartier, as well as for those more distant ones who were attracted by its reputation for comfort and quiet, as well as, probably, by the fame of its afternoon tea. Besides these home-luxuries, religious services were held in the club on Sunday evenings, the Rev. William Newell officiating, and the congregation on these occasions being formed of both men and women students.

Between two and three years after its foundation, the club was transferred from the Rue Vavin to No. 4 Rue de Chevreuse, in the same neighborhood. The scope of the institution was then enlarged, through the continued generosity and interest of Mrs. Whitelaw Reid. Hitherto the club had achieved all that the name implies; but henceforth it was to accommodate boarders as well. A handsome table d'hôte dining-room was added to the library and tea-rooms already existing, and thirty-eight girl students were lodged in the club.

The residents at No. 4 Rue de Chevreuse are chiefly art students, and, indeed, by the rules of the institution, only four students of music are accepted. The reason for this regulation is that the American girls who come to Paris to study are more



LIBRARY  
(American Students' Club for Women, Paris.)

## American Students' Census, Paris.

numerous in the art section than in the musical; therefore, as the accommodation at the club is limited, when there is a vacancy, the preference is given to the art student. But the well-stocked library is free to any American women students who give suitable credentials as to their nationality and work.

During the slack season, that is to say, when some of the students are absent on their summer holidays, American ladies, passing through Paris, are received as paying guests.

On the ground adjoining the club is St. Luke's Chapel, in connection with the American Church of the Holy Trinity, Avenue de l'Alma. The Rev. Isaac Van Winkle is the minister in charge of St. Luke's Chapel.

The Rue de Chevreuse is one of the most quiet streets in Paris, and the club has more the aspect of a private house than of a public institution. This latter characteristic is particularly evident when the visitor has passed the threshold and fairly entered the establishment, and seen the home-like air that is apparent upon every side, and the pretty garden, with its secluded seats and benches, inviting the tired students to repose or read.

The Directress of the club, Miss Ackley, is a popular member of the American colony in Paris. She is a lady of handsome and aristocratic presence, and kindly and courteous manner. Besides being the presiding genius of the establishment, Miss Ackley is the personal friend of each individual student.





*Hector Guimard*

HECTOR GUIMARD  
Professor of Art Nouveau, Paris.



## Hector Guimard.

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HECTOR GUIMARD, founder of the style of modern architecture so intimately associated with his name, was born at Lyons, on the 10th of March, 1867. While still a mere child he evinced great talent for drawing, and very early entered the Ecole des Beaux Arts as a pupil. He also studied at the Ecole Nationale des Arts Decoratifs, where he so distinguished himself for his aptitude and originality that he subsequently re-entered the school as professor.

M. Guimard was one of the pioneers of the Art Nouveau movement in France, and made a special study of the teachings of Ruprich-Robert, William Morris, Ruskin and Burne-Jones. He also visited Brussels, where he exchanged views with the famous Horta, who thought highly of the talent of his French confrère.

It was after the Paris Exposition of 1889 that the enthusiasm regarding Art Nouveau reached its climax in France, and culminated in the formation of the Salon of the Champ de Mars, under the auspices of Baffier, Rodin, Bessard, Roll, Weillgreen and other prominent artists. Guimard threw himself heart and soul into the contest, and was soon recognized as a leader. His achievements as an architecte d'art, and his fame as a lecturer on art, attracted the notice of the French government, and he was sent by the State to visit different countries, with a view to studying the architecture of other nations. The information gleaned during his travels in many lands resulted in the foundation of the Ateliers d'Art, established by him at Auteuil, and where M. Guimard holds his *cours*, every object executed under his instructions is first modelled or designed by himself. Close by, in the Rue Lafontaine, is the artist's home, the stately Castel Beranger,

## American Students' Census, Paris.

every stone of which was cut under his personal supervision. The carpets, wall-paper, and the furniture of this celebrated suburban retreat, were also designed by M. Guimard.

Hector Guimard is somewhat Italian-looking, having a thick mass of wavy black hair, dark curly beard and luminous brown eyes, and is tall, broad-shouldered and well proportioned. He is a brilliant conversationalist, and never talks better than when art is his subject, and his eloquent and persuasive manner has probably contributed not a little to his success, both as a lecturer and a professor.

## Rev. Dr. John B. Morgan.

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REV. DR. JOHN B. MORGAN, rector of the American Episcopal Church of the Holy Trinity, is, by an interesting coincidence, a relative of the late Dr. W. F. Morgan, of St. Thomas' Church, New York, who preached the sermon at the consecration of the Episcopal Church in the Rue Bayard, in September of 1864. He was born in New York and educated at Columbia College there. He studied also at the Divinity School of Philadelphia, and was ordained at Grace Church, New York. In 1872 he was appointed Minister in Charge of the Paris American Episcopal Church, and on the 1st of September, 1873, assumed the duties of rector, a position which he has now filled for over thirty years, with a zeal and devotion that have earned for him the confidence and affection of his parishioners. Dr. Morgan is of Irish and Welsh extraction, being descended on the maternal side from the Irish Mulhollands, of which distinguished family the celebrated writer, Rosa Mulholland, was so brilliant a member. His paternal ancestors fought at the Battle of Ajincourt, and a branch of these Morgans established themselves in France about that date, and it is for this reason that French families bearing the name of Morgan are to be met with in our own day, especially in the country round Calais. In appearance Dr. Morgan is about the middle height, with dark hair and moustache streaked with gray, and dark, earnest eyes that glow with enthusiasm when he speaks of the Church he has served so faithfully and so long. He is a familiar figure in the pulpit of the Holy Trinity, where he attracts large congregations by his eloquence and erudition.

# Holy Trinity.

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## The Paris American Episcopal Church.

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The history of the establishment of the American Episcopal Church in Paris shows what perseverance and zeal can accomplish even in the face of the most disheartening difficulties. A printed letter signed "C. W. A.," was found, sometime ago, pasted into the cover of one of the Marbeuf Church of England registers, which, although it bears no date, shows, by its allusion to "the King of France," that it must have been written before 1848. "There is also in Paris," says this letter, "the American Episcopal Chapel, belonging to Colonel Thorn, who employs an English clergyman to officiate in it. Our service is used with the addition of the names of the Queen of England and the King of France, to that of the President of the United States, in the prayer for rulers." Services at that early date were held on the left bank of the Seine, where, by a curious coincidence, the mother church upon the right bank established over forty years later the services which are still celebrated at St. Luke's Chapel.

In 1858 a service of the American Episcopal Church was held in the Chapelle Taitbout, Rue de Provence. As far as is known one service only was held there, and amongst the few persons who assisted at it were: the Hon. Hamilton Fish and family, Thomas Egleston, then a student in the Ecole des Mines, and since a professor at Columbia College School of Mines, and a vestryman of Trinity Church, New York; Frank Vinton (nephew of Dr. Frank Vinton, of Trinity Church, New York), then also a student of the Ecole des Mines, and afterwards a brigadier-general in the Army of the Potomac; and Theodore S. Evans. In the autumn of 1858 and winter of 1858 and 1859, the services were held in the small upstairs chapel of the Oratoire. In the spring of 1859 the con-

## American Students' Census, Paris.

gregation migrated once more to the dining-room of the Hotel Meurice, Rue de Rivoli, where the services were held for a short time. We next hear of them at 14 Faubourg St. Honoré, on the 15th of May, 1859. On the 19th of January, 1862, the services were transferred to No. 7 Rue de la Paix, in a room which was used as a *salle des conférences* during the week. It was here that the conferences, now held in the Boulevard des Capucines, originated. Dr. Theodore B. Lyman, since Bishop of North Carolina, was for a time in charge of the impromptu chapel in the Rue de la Paix. A service was held there for the last time on the 17th of July, 1864. On the 24th of the same month a chapel was opened in the Rue Bayard. On the 11th of September an organ was used there for the first time. In the spring of 1885 the services were moved to the parish building, adjoining the present church, in the Avenue de l'Alma, and on the 5th of April, Easter Day, a first service was held in the Mortuary Chapel, on the new property, and the whole Church of the Holy Trinity was opened for worship on the 12th of September, 1886, and consecrated on the 25th of November following, the Rt. Rev. T. B. Lyman, Bishop in Charge, officiating.

It is a handsome gray stone building, and has been recently described by one of the foremost members of the American clergy as "of world-wide renown" for its architectural fitness and beauty, as well as for the work done by it amongst the American colony in Paris. It is situated at about the middle of the Avenue de l'Alma, a broad and animated thoroughfare, lined with stately cream-white mansions and spreading trees.



## Rev. Edward G. Thurber, D.D.

REV. DR. EDWARD G. THURBER, the present pastor of the American Church at 21 Rue de Berri, was born in Monroe, Michigan, and is a graduate of the Michigan University. Dr. Thurber pursued his theological studies first at the Union Seminary of New York, and later at the Andover Theological Seminary of Massachusetts.

He was called from a long pastorate of the Paul Centive Presbyterian Church of Syracuse, New York, to take charge of the American Church in Paris in 1889.

The degree of Doctor of Systematic Theology was conferred upon Dr. Thurber by the Hamilton College.

Rev. Dr. and Mrs. Thurber live at No. 59 Rue Galilee in the Quartier Etoile, Paris.



## American Church. 21 Rue de Berri, Paris, France.

The American Church was established in the interests of our common Christianity. In 1857 a company of friends founded the American Chapel. In November, 1868, the church was organized on the broad basis of the "International Evangelical Alliance," its creed being the statement of doctrine adopted at the first conference in London in 1846.

Since the organization of the church there has been a constant addition to its membership from persons coming from the United States, Great Britain and the Continent. It has admitted persons to membership on confession of faith, by letter from other churches, and as resident members. Presbyterians, Congregationalists, Methodists, Episcopalians, Baptists, Lutherans and other Christian communities have united with the church and participated in its work.

The present edifice was erected in 1857 and has since that time been remodeled and made attractive by the help of friends.

The name originally given has been changed to "American Church," 21 Rue de Berri. Since 1857 the following ministers have had charge of the services:

Rev. E. N. Kirk, D. D., from January, 1857, to September, 1857.

Rev. R. H. Seeley, D. D., from January, 1858, to October, 1859.

Rev. G. L. Prentiss, D. D., from December, 1859, to June, 1860.

Rev. John MacClintock, D. D., assisted by Rev. Andrew Longacre, D. D., from June, 1860, to April, 1864.

Rev. Byron Sunderland, D. D., from June, 1864, to October, 1865.

Rev. Dr. Burlingham, from November, 1865, to May, 1866.

Rev. Azariah Eldridge, D. D., from June, 1866, to April, 1868.

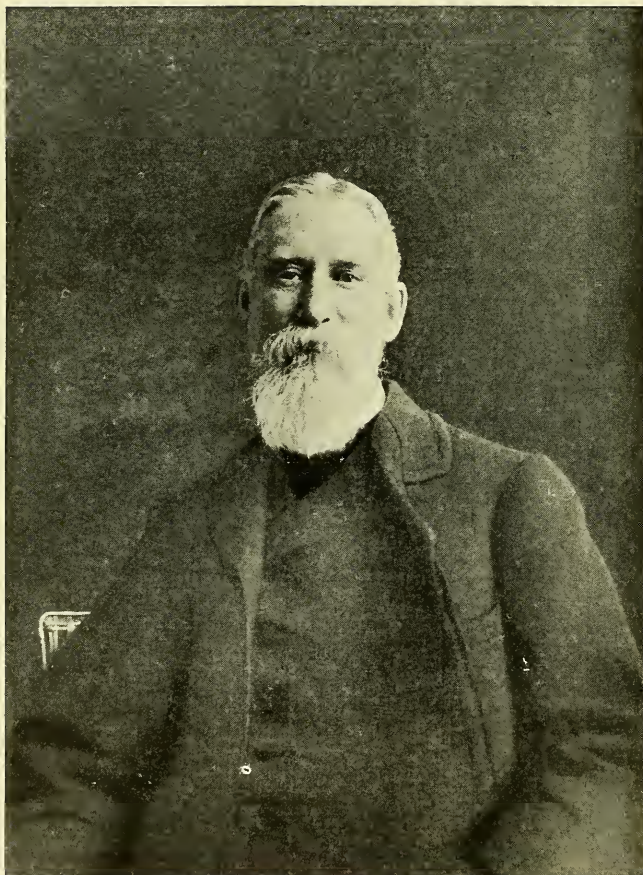
Rev. Charles S. Robinson, D. D., from May, 1868, to July, 1871.

Rev. E. W. Hitchcock, D. D., from March, 1872, to January, 1883.

Rev. A. F. Beard, D. D., from March, 1883, to December, 1885.

Rev. Jesse W. Hough, D. D., from December, 1886, to December, 1888.

Rev. Edward G. Thurber, D. D., from February, 1889, to the present time, assisted by Rev. Sylvester W. Beach from October, 1903.



REV. ISAAC VAN WINKLE.

## Rev. Isaac Van Winkle.

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THE REV. ISAAC VAN WINKLE, Minister in charge of St. Luke's Chapel, was born and educated in the city of New York. He graduated from Columbia College, and from the New York Theological Seminary. He served after ordination as Professor of Mathematics in St. Stephen's College, New York State. He then passed nearly three years in travel, residence and study in Europe, especially in Heidelberg, Paris and Rome. Returning to America, he served for seventeen years as Rector of St. Mary's Church in the Highlands, on the Hudson River, justly esteemed as one of the most beautiful churches in America. Then, after a brief residence and work in the city of New York, he went to Paris in 1897, to take up the work in which he is now engaged.

The Rev. Dr. and Mrs. I. Van Winkle reside at 125 Boulevard Montparnasse, Paris, where they hold semi-monthly receptions to which all American students are invited.

## St. Luke's Chapel.

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During the years 1889-1890 Rev. W. W. Newell held home gatherings of students in the Latin Quarter, at first in his apartment in the Boulevard St. Germain, and later in the Rue de Rennes. These gatherings elicited deep interest and were largely supported by several members of the Holy Trinity Church.

With the growth of the work it was clearly seen that the spiritual needs of the Quarter could be better met by the establishment of regular church services.

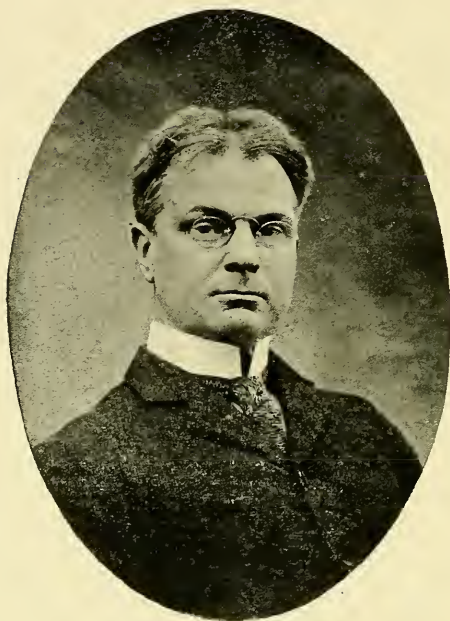
This met with the endorsement of the Bishop in charge, and Rev. Mr. Newell was ordained and given charge of the work until his death in January, 1894.

On St. Luke's Day, October, 1891, the first service was held in a studio suitably fitted up at 56 Rue Notre Dame-des-Champs.

Rev. J. B. Morgan, D. D., preached the first sermon. On Sunday morning, November 13, 1892, the first service and the administration of the Holy Communion was held in the new building, St. Luke's Chapel, the gift of a member of the Holy Trinity Church.

May 1, 1894, Rev. S. P. Kelly took charge of the work. In 1896 Rev. Mr. Kelly resigned and Rev. Richard Hayward, then Assistant Minister attached to the Holy Trinity Church, took the position for six months. On April 1, 1897, Rev. Isaac Van Winkle, the present minister in charge, began his work at the chapel, where he has since held regular services.





## Rev. Sylvester W. Beach.

REV. SYLVESTER W. BEACH, minister at the American students' services and assistant pastor of the American Church in Paris, was born in Woodville, Mississippi, where his father was for many years pastor of a Presbyterian church. When Dr. Beach was five years old, and just previous to the outbreak of the Civil War, his father removed the family to Albemarle county, Va., where he passed his boyhood days amid the stormy scenes of the long struggle for the preservation of the Union.

In 1876 Dr. Beach graduated from Princeton University with honors and in 1880 he graduated from the Princeton Theological Seminary.

From 1880 to 1887 he was pastor of the Twelfth Presbyterian Church, Baltimore, Md., and from 1887 to 1901 he was pastor of the First Presbyterian Church, Bridgeton, N. J.

In December of 1901 Rev. Mr. Beach removed with his family to Paris, to take charge of the students' work, where he has since remained.

Rev. Dr. and Mrs. Beach reside at No. 206 Boulevard Raspail, Paris, where the American students and their friends are always welcome.



## Students' Atelier Reunions.

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In 1892 and some time after the establishing of St. Luke's Chapel in the Latin Quarter of Paris, it was found that still another service was needed to meet the requirements of some of the less orthodox students of the fine arts, who resided in Paris. Accordingly Mrs. Van Pelt, a zealous worker among the students in the Latin Quarter, organized a church service at her "pension" in rue de Grenell. Here, after services, she served tea and encouraged a social hour among those in attendance.

As the months passed by the interest in these meetings increased. At the beginning of the second year it became necessary to secure larger accommodations and for several days Mrs. Van Pelt, accompanied by Rev. Dr. Paxton, of Philadelphia, drove about the Latin Quarter in a hired *voiture*, in search of more commodious quarters in which to hold these services. They finally engaged the Académie Vitti and Rev. Dr. Paxton took charge and held these Sunday evening meetings in the same room where many of the students had spent the past week at work in the school.

Dr. Paxton entered the work heart and soul, giving it his entire time and attention, with the result that the interest and attendance steadily continued to increase, and it was unanimously regretted by both pastor and congregation when Dr. Paxton was recalled to Philadelphia.

Among other ministers who have succeeded Dr. Paxton was Dr. Davis, of St. Paul, Minn., and Rev. Sylvester W. Beach, the present pastor, who has succeeded in still improving on the success of his predecessors.

Dr. Beach took charge of the Students' Atelier Reunions in December of 1901, and has continued to hold these weekly Sunday Evening Services at the Académie Vitti during the past three years.

## American Students' Census, Paris.

By his untiring energy and efforts he has succeeded in inducing the best American and French artists in Paris to weekly furnish a musical programme at these meetings for the benefit of the students and their friends.

The services thus include a first-class concert and a good and wholesome sermon by Dr. Beach, which helps to prepare the students for the coming week's work.

In speaking of his labors, Dr. Beach says: "Every State in the United States and almost every important city, are represented by students in the line of arts in its various branches, music, language, etc.

"Most of them will return home sooner or later, and upon their character depends in large part the future of art and culture in America.

"The ministries of a clergyman as friend, counsellor and helper, are manifold, and a work like this should strongly appeal to the patriotism of American people. Loyalty to our own should lead us to follow our students' colony in Paris not only with the arm of our Government's protection, but also with the benign ministries of Christian sympathy and service."

Achievements of  
Prominent  
Americans Abroad.









ALEXANDER HARRISON.



## Alexander Harrison.

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ALEXANDER HARRISON was born in Philadelphia in 1833. He is descended from an old English family, the Harrisons of Yorkshire, a branch of which settled in Connecticut. His paternal great-grandfather was a soldier in the army of the Revolution, and one of the prisoners on board the prison ship "Jersey," in New York harbor; and his paternal grandfather was a member of the New Haven militia company that received and entertained Lafayette upon his return visit to the United States. Apollis Wolcott Harrison, the artist's father, was a brother of the late Henry Harrison, Governor of Connecticut, and received his second name in memory of his ancestor, Roger Wolcott, colonial governor, one of whose descendants, also called Roger Wolcott, was Governor of Massachusetts.

Apollis Wolcott Harrison married Miss Belden, of Hartford, Connecticut. He began life as a civil engineer, but afterwards went into business, and his son, Alexander, was for some years a clerk in his office. Alexander Harrison eventually accepted a position as hydraulic engineer to the Coast Survey department, and traveled extensively in America in the discharge of his duties, meeting with many strange and thrilling adventures.

In 1877 Mr. Harrison resigned his post as engineer, and entered the San Francisco School of Design, where he made many clever drawings that were of service to him later on; for when, in 1879, he went to Paris and showed them to Gérôme, the latter at once admitted him to his atelier in the Ecole des Beaux Arts.

At the end of the first term he painted a marine piece which was exhibited at the salon of 1880. Since then he has exposed at every salon, with the exception of a two years' interval, during which he was absent in America. It is his custom to paint his pictures in a series of four or more, somewhat similar in subject.

The "*Chateaux en Espagne*," exhibited in 1881, is regarded as Alexander Harrison's first success. It was followed, in 1882, by "*Les Amateurs*," now in the Art Institute of Chicago: "*Crepuscule*," bought by the St. Louis Museum, appeared in 1883, and "*La Vague*," now the property of the Philadelphia Academy

## American Students' Census, Paris.

of Fine Arts, in 1884. His picture, "Moonrise," exhibited at the salon of 1893, was purchased by the French Government, and is now in the museum of Cuimper. Among his other paintings may be mentioned a nude study, bought by the Royal Museum of Dresden, and "A River," purchased by the Hopkins Art Institute of San Francisco.

Mr. Harrison received a first class medal at the Exposition Universelle of 1889, Paris, and was made Chevalier of the Legion of Honor in 1890. In 1893 he received an honorary degree as Doctor of Science from the Pennsylvania University. In 1900 he was made Officer of the Legion of Honor. He has also medals of honor from the Pennsylvania Academy and from Ghent and Bruges; the Grand Statte medal of Vienna; second class gold medals from Berlin and Munich and a gold medal from Munich. He is a member of the Champ de Mars salon, of the Société Internationale de Peinture et Sculpture; of the Paris American Art Association, and of the Cercle de l'Union. He belongs also to several art associations in his native land, including the National Academy of New York, the New York Society of American Artists, the New York National Institute, and to various American clubs, and is a member of the Society of Colonial Wars.

Alexander Harrison has lived for twenty-five years in France, and has his Paris home at 6 Rue Val de Grace, in the Quartier Latin, which he loves. He spends a portion of each year in the country, and has drawn and painted much of the scenery around Grez, near Fontainebleau. He has also visited England, Sweden and Brittany, and in the latter country derived inspiration for his numerous pictures of Breton life. He may be said to paint on every subject, but prefers sea pieces.

Mr. Harrison's Paris studio is full of souvenirs from brother artists. Among these is a drawing by Bastien Lepage, which was given to him just after the artist's death, by Emile Bastien Lepage. It is inscribed: "à Harrison, souvenir de mon frère." There is also a wonderful clay head by Rodin; a bronze figure, the "Ethiopian," and a marble group, by the same; and a bronze lion crunching a bone, the work of the American artist, Bartelett. Another gift from Rodin was the réplique of his famous "Cruche Cassée," which Harrison presented to the Fine Arts Academy of Philadelphia.

In appearance Alexander Harrison is tall and slim, with straight features, gray-blue eyes, fair hair and moustache. He is fond of golf, boating and all kinds of athletic sports.





EMMA NEVADA.

## Emma Nevada.

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MADAME EMMA WILSON NEVADA PALMER, better known to the public by her stage name of "Nevada," was born at Alpha, California, where her father was a celebrated doctor of medicine. When only three years old she made her début at a concert, at which she sang "The Star Spangled Banner" amidst great enthusiasm, and continued to sing at various charity concerts till she was sent to school.

At twelve years of age she lost her mother, and her father then placed her at Mills College, San Francisco, where she received her diploma. When she had finished her studies, Dr. Wilson yielded to her wish to learn singing. He confided her to the care of Dr. Ebel, director of the Ebel School of Singing at Berlin, who was then on one of his annual visits to America, with the object of taking back with him to Europe any girls who wished to enter his academy. In March, 1877, Dr. Ebel left New York harbor with twelve pupils, among whom was Miss Wilson, to be known hereafter as Emma Nevada. Before the steamer reached Hamburg the doctor fell ill and died on board. His young wife came to meet the steamer, only to find herself a widow, and it was under her charge that the girls proceeded to Berlin.

Immediately after her arrival in Berlin, Miss Wilson sought out Dr. Ehrlich, the musical critic, to whom she had been warmly recommended, and he advised her to start at once for Vienna, and place herself in Mme. Marchesi's hands, which she accordingly did. After only two years' study with Marchesi, the girl was asked to sing at the "Concerts du Conservatoire," where she became known as "the Little American Nightingale." Baron Von Hulsén, the *Intendant* of the Royal Opera of Berlin, heard her sing at Mme. Marchesi's house and offered her a three years' engagement, which, however, was subsequently cancelled as she feared she was not physically strong enough for the German stage.

## American Students' Census, Paris.

In 1880 Emma Nevada, as she was now called, made her début at Her Majesty's Theatre in London, in "La Sunambula." During the three following years she sang in all the principal towns of Italy, including Florence, Leghorn and Rome. In Rome she was received by the King and Queen, who came four nights to hear her in the same opera.

In September, 1883, Nevada came to Paris and resumed her studies with Mme. Marchesi, who had been established in the French capital since 1881. Her next public appearance was at Bologna. From there she went to Turin and Genoa, and, in the latter mentioned place, was heard by Verdi, who caused her to be engaged for the opening night at the Grand Exhibition, on which occasion she sang before the entire Court. It was also during this season that she sang "Sunambula" for twenty-one nights at the Scala Theatre in Milan. While engaged at Naples, Nevada met Francesco Floruno, the friend of Bellini, and he presented her with a manuscript of the composer's, the pen with which he wrote "Norma," and a lock of his hair. The city of Naples was then erecting a monument to Bellini, in bas relief, on which his three principal operas were symbolized. Malibran was selected to represent "Norma"; Pasta, "Gloria," and Nevada, "Sunambula."

At the expiration of her Italian tour Nevada contracted an engagement for two years in Paris, and during one entire year sang the part of "Mignon" three times per week. From Paris she came to America, and in the course of a five months' tour appeared in all the most important cities. Upon her return to Europe she signed a contract for the London season at Covent Garden. While in the English capital she was presented at Court, and sang at Marlborough House before the Prince and Princess of Wales, who gave her a branch of her favorite flower, the pansy, formed of pearls and diamonds.

Her next engagement was again for America, where she sang in seventy-five concerts. She then made a tour through Spain, and created the rôle of "Lakine" at the Royal Theatre of Madrid. On her benefit night, Conte Michelna, the *imprésario* of the theatre, presented her with a brooch composed of the word "Sunambula" in diamonds, in remembrance of the



## American Students' Census, Paris.

largest receipts ever known in that theatre. During her stay in Madrid, Nevada was received by the Queen of Spain, who presented her with a diamond bracelet.

Upon leaving Madrid, Nevada made a tour through Seville, Granada, Barcelona and other Spanish cities. She then went to Portugal, where she was received at Court, and presented to the King and Queen. She sang in Lisbon at the San Carlos Theatre, and also in Oporto, and then went to Rome to fulfill an engagement at the Cortanzi. While in the Eternal City she was received in special audience by Leo XIII, being the first and only professional singer on whom a similar honor had been conferred by that Pope.

Mme. Nevada's next *tournee* included Holland, Belgium, France and Spain. At the expiration of it she made her fourth appearance in London, at Covent Garden, and then went to Norwich to create the leading rôle in Sir A. Mackenzie's "Rose of Sharon." Since then she has filled engagements in Germany, Italy and Russia.

In October, 1888, Emma Wilson Nevada was married in Paris to Dr. Palmer, an English physician. Previous to her marriage she entered the Catholic Church, when the composer Charles Gounod was her godfather and Mrs. Mackay, of New York City, her godmother. It was Gounod who taught her the rôles of Marguerite, Juliette and Mirelli. Madame Nevada has one child, a daughter, christened Mignon Mathilde, to whom Ambrose Thomas and Mme. Marchesi stood sponsors, and who has inherited her great musical talents.

Nevada has a repertoire of over forty operas.

During one of her visits to England she was received at Osborne by the late Queen Victoria; and on that occasion was decorated by her Majesty.



CHARLES HOLMAN-BLACK.

## Charles Holman-Black.

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MR. HOLMAN-BLACK is one of the oldest members of the American colony in Paris and the only American singer who really makes the French capital his home. With his brother, Frank Holman, the artist, they have become the owners of an artistic house and studio, situated in a garden, in the heart of the aristocratic quarter of the Faubourg Saint-Germain, under the shadow of the dome of the tomb of Napoleon, where they have gathered together souvenirs of their travels over the Old and New Worlds. Here they unite as in a charmed circle, artistic celebrities and receive in the season all personages of note who may be passing through Paris.

Charles Holman-Black was born in Philadelphia, Pennsylvania, and from his father, a brilliant writer and musician, inherited his musical talent and from him received his first lessons. Holman-Black commenced the study of the piano at seven years of age; at ten he learned counterpoint and harmony and was considered a prodigy by his professors; at twelve he occupied the position of organist in prominent churches. But vocal music attracted him, and finding that he was the possessor of a voice, he was placed under the tuition of Signor Severini in New York, who became not only his teacher but friend, and later took him abroad on a concert tour through Norway, Denmark and Germany. During his period of study in New York he was the soloist in St. George's Episcopal Church, Stuyvesant Square. Returning to America, Holman-Black, in spite of the opposition of his family, accepted an operatic engagement and appeared in thirty-two rôles, singing in all the important cities in the United States and Canada. He abandoned the operatic stage, although every effort was made by his manager to keep him there. Intending to take a needed rest, he went to Paris, where he had the rare chance of meeting Faure, who, becoming interested in the young singer, had him study under his imme-

## American Students' Census, Paris.

diate supervision: at the same time he followed the *cours* at the Conservatoire of Monsieur Edmund Duvernoy. These studies continued for four years. During this time Holman-Black was invited to sing before the exclusive society of "La Trompette," being the first American to have this honor. His success was such that he was invited again the following year. Since then he has been sought after by the fashionable world, fêted by his compatriots and applauded by that intelligent élite that makes Paris a sort of supreme court of all that pertains to art. Holman-Black has seen the doors of the most distinguished salons open to him, and there have been few great musical occasions at which he has not appeared. For years he sang every season in London, appearing at the Crystal Palace, St. James' Hall, the Promenade Concerts, Her Majesty's Theatre, People's Palace, etc., etc., in conjunction with Saint Saens, Massenet, Wedor, Patti, Paderewski, Vladimír de Pachmann, etc.

Mr. Holman-Black has a baritone voice of great strength, cultivated to the highest degree, which forces the attention by its sympathetic quality. He throws a wonderful feeling into his singing, that goes at once to the hearts of his hearers, and he never fails to arouse enthusiasm. He has studied French diction under Talbot, of the Comédie Française, and Monsieur Léon Jancey, of the Odéon. Although Mr. Holman-Black is a loyal American subject, his long residence abroad makes him essentially a Parisian, if not a Frenchman. To the young student and stranger his hand is always extended in welcome. Possessing a generous nature, he is most approachable and his advice on all musical matters has been of great service to the many who have sought him.





JULIUS L. STEWART.



## Julius L. Stewart.

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MR. JULIUS L. STEWART, one of the foremost of the American artists resident in Paris, was born at Philadelphia on the 6th of September, 1855. His father, William H. Stewart, of Philadelphia, married Ellen P. Morgan, of that city, and was himself a well-known art collector and connoisseur.

Julius Stewart gave early evidence of the talents that have since made his name famous, and, in 1865, went to Paris to study under Gérôme and R. Madrazo. His acquaintance with the former developed into a friendship to which he alluded in after years, saying that Stewart "from being one of his best pupils became one of his best friends." The two artists traveled much together and lived for several months in Egypt in a house that was an inspiration in itself, being, like the French Consulate at Cairo, constructed from the fragments of ceilings, ruins and quaint Arabic monuments. "The Cour au Caire," exhibited at the Paris Universal Exposition of 1889, is a souvenir of Stewart's sojourn in the land of the Pharaohs. He is an intimate friend of Gordon Bennett, who lends him his house and garden at Bougival during the summer months, and it is here that many of Stewart's finest open-air studies were made, including "La Berge à Bougival."

Mr. Stewart made his début at Paris in the salon of 1878, with a small oil painting of a woman. It was called "Liseuse," and met with the unstinted praises of the critics. His picture, "The Hunt Ball," was another early favorite. It was awarded an honorable mention at the salon of 1885, and re-exhibited at the Universal Exposition, after the artist had been made *hors concours* as member of the International Jury. This painting is now the property of a club at Newark, N. J. "Les Fleurs du Printemps" obtained a third class medal at the salon of 1890, and a "Vue de Venise," exhibited the following year, was bought by the Emperor of Germany. At the Berlin International Art Exhibition of 1891 Mr. Stewart was awarded a gold medal. In 1895 he contributed to the Antwerp Exposition.

## American Students' Census, Paris.

and was made Chevalier de l'Ordre de Leopold. During the same year he sent two studies of the nude, a "Vue d'Antibes," a portrait of Lady Essex, and "Un Déjeuner à Bord d'un Yacht" to the then recently founded salon of the Société Nationale des Beaux Arts, and, at the close of the exposition, was elected Associate Member of that society and made Cross de la Légion d'Honneur. In 1896 he was awarded a grand gold medal at the Berlin International Art Exhibition. "Les Nymphes de Nysa," "Nymphes Chasseresses" and "Salmacis" were sent, in 1899, to the salon of the Société Nationale des Beaux Arts, and he was elected full member of the society. "Salmacis" is now the property of the Australian Adelaide Museum. "La Clairière" and the since often reproduced "Papillon Bleu" were exhibited at the salon of 1901, after which Mr. Stewart was made Officier de la Légion d'Honneur.

Among Julius Stewart's other works may be mentioned "Yachting," owned by Mrs. Boril, of Philadelphia: portraits of the Vicomtesse de De Gouy d'Arcy, Baronne Benoit Mechin, Baronne de Bethmann, Madame Bishoffmeim, and Madame Brölemame, sister of the artist, "La Rieuse" and "En Promenade."

Mr. Stewart is a member of the Paris Society of American Painters and of the Jury of the St. Louis World's Fair, to which he has sent several pictures. He is an oil colorist, a pastellist, an engraver, and a landscape and portrait painter. But his specialty is figure painting, and he is a recognized master of the nude. In the latter respect he has been compared to Titian: and Henner, who has few equals as a Judge of this branch of art, said of him: "If Stewart knows how to give such life and elegance to the human form when clothed, he knows equally well how to represent it unclothed."

Julius Stewart is also a keen sportsman and automobilist, and looks every inch an athlete, being tall and muscular, with dark hair and deep brown eyes. The walls of his villa-like home in the Rue Copernic are hung with paintings signed by Fortuny, Paul Baudry, Rico, Montenard and other celebrities. A portrait of Mrs. Stewart, the artist's mother, painted by Madrazo, is in the drawing-room. The glass-enclosed passage that leads to the studio, and, to a certain extent, the studio itself were constructed after Mr. Stewart's own plan.





JANE NORIA.

## Jane Noria.

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JOSEPHINE VON LUDWIG, better known by her stage name of "Jane Noria," was born in St. Louis, Mo. She is the daughter of Dr. Charles V. F. Von Ludwig, a prominent surgeon of that city, and who is of Alsatian descent. Her paternal grandfather was a noted scientist and physician. Her father's mother was of French descent, and her maternal grandmother belonged to the old *noblesse* of France.

Miss Von Ludwig began her vocal studies at the early age of fourteen, and, even then, obtained a reputation as a soprano of great promise. Walter Damrosch was much impressed by her musical talent, and, acting upon his advice, she went to Paris in 1897, and studied with Professor Jacques Bouhy, and Victor Capoul. Less than three years later, namely in the autumn of 1900, she was engaged by Henry W. Savage for a tour in the United States, in the course of which she appeared in English Grand Opera. Although only in her teens, she made her debut, at Chicago, as "Marguerite" in Faust. Her success was phenomenal, and the press was loud in her praises. During the two seasons of her engagement with Savage she appeared under her own name, Josephine Von Ludwig, and sang the leading rôles in Faust, Romeo and Juliet, Lohengrin, Tannhäuser, Carmen, Pagliacci and other operas.

She returned to Paris in October, 1902, and resumed her studies with Bouhy and Capoul. She then returned to the United States for the opera season, when she scored her second success in America. She returned to Paris, where she was granted an audience by Mr. Gailhard, Director of the Grand Opera, which resulted in her being immediately engaged. She

## American Students' Census, Paris.

signed a contract for two years, commencing with the 1st of May, 1903. She adopted the name of "Jane Noria," and, in less than three weeks after, made her début at the Grand Opera in the role of Juliette, with an éclat of which her native city of St. Louis, where she made her earliest musical studies, may be justly proud.

Jane Noria is an actress as well as a singer, and achieves her greatest successes in Wagnerian roles, her favorite roles being "Elsa" in Lohengrin, and "Elisabeth" in Tannhäuser. Miss Noria believes in hard work and attributes her success to careful and consistent study.







FREDERICK ARTHUR BRIDGMAN.

## Frederick Arthur Bridgman.

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FREDERICK ARTHUR BRIDGMAN, artist, author and musician, was born on the 10th of November, 1847, at Tuskegee, Alabama. His father, a well-known member of the medical profession, died three years later. The boy's talent for drawing showed itself early, and, in 1857, he was sent to the Tuskegee Seminary to be instructed in the art. His studies were rudely broken in upon when, in 1861, during the War of Secession, the family home was burned to the ground.

In 1864 young Bridgman went to New York, to seek his fortune. His début there was very similar to that of Franklin when in Boston, his chief assets being a light purse and a determination "to do or die." But it was not till 1866 that he found an opening for his artistic talents in an engagement to act as draughtsman to the American Banknote Company of New York, at a salary of \$2 a week, which, six months later, was raised to \$4, when he was entrusted with the engraving of the vignettes. During his spare hours he contrived to study drawing and painting, rising at dawn and working far into the night. Eventually some wealthy friends advanced him money to go to Europe, and, in 1866, he arrived in Paris, where he studied for some time in Suisse's atelier, and then entered as a pupil at the Ecole des Beaux Arts, working in the Gérôme atelier. When not in Paris he was in Brittany, and many of his early pictures are Breton in subject. In 1872 he traveled in Algeria, where he derived the inspiration for his Oriental pictures and found materials for the writing and illustration of his book, "Winters in Algeria," pronounced by Sir Lambert Playfair, for thirty years English Consul at Algeria, to be the best work ever written on the subject. In 1873 the artist voyaged up the Nile, and "The Funeral of a Mummy," and "The Procession of the Sacred Bull Apis" were among the results of this trip.

## American Students' Census, Paris.

Mr. Bridgman has exhibited at the Paris salon since 1868, in which year his picture, "Jew Breton," was hung on the line. In 1877 "The Funeral of a Mummy" was awarded a third class medal. It is now the property of Mr. Gordon Bennett. At the salon of 1878 the artist obtained a silver medal, and, in the same year, was made a Knight of the Legion of Honor. "The Procession of the Sacred Bull Apis," since bought by the Corcoran Art Gallery of Washington, was exhibited in 1879, and "The Family Bath," now owned by Mrs. Ayres' Gallery, New York, in 1884. "On the Terraces at Algiers," appeared in 1887, and was followed, in 1888, by "A Summer Evening in Algiers" and "In a Country Villa in Algiers." The three last-mentioned pictures were also exhibited at Munich, in 1888, when "A Summer Evening in Algiers" was awarded a gold medal. In 1889 Mr. Bridgman received a silver medal, and was elected President of the American Section of Fine Arts at the Universal Exposition in Paris. In 1891 he was awarded another gold medal at Munich, and, in the following year, obtained a similar honor at Berlin. In 1894 he received a first class gold medal at Antwerp, and, in 1897, was made an officer of the Order of St. Michael of Bavaria.

Frederick Arthur Bridgman may be said to have been the first member of the Paris Society of American Painters, for it was he who suggested the foundation of the association.

When not painting or drawing Mr. Bridgman is writing or composing. His book, "L'Anarchie dans l'Art," is full of common sense and humor, and his poem, "L'Idole et l'Idéal," has been much admired. His compositions for violin and piano are brilliant and tuneful, and he has written a complete symphony for grand orchestra. His favorite instrument is the violin on which he is a clever performer.

His studio in the Boulevard Malesherbes is tastefully decorated with souvenirs of Pompeian, Greek and Renaissance art and objects collected during his travels in Algeria. The drawing-rooms are filled with furniture designed by himself, and, adjoining the house, is a pretty garden laid out in Pompeian style.







*Bessie Abbott*

*Paris - October 21<sup>st</sup> 1903*

BESSIE ABBOTT.



## Bessie Abbott.

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MISS BESSIE ABBOTT, or, to give her her full name, Bessie Abbott Pickens, traces her lineage through the latter to one of the oldest families in Ireland, and numbers among her more immediate ancestors the Pickenses of South Carolina, one of whom, Andrew Pickens, was Governor of that state during the American Civil War. She is also connected with a prominent English family, the Abbotts of Abbotsford, and is a grand niece of the late Archbishop Benson of Canterbury.

Bessie Abbott was born at "Riverside," New York, the country seat of the Pickens' family, and educated partly at St. Joseph's Convent, and partly at St. John's Private School, New York City. Even as a child she had a beautiful voice and a remarkably accurate ear for music, as well as a veritable passion for it. At eight years of age, she heard an opera for the first time. It made a great impression upon her and kindled an enthusiasm that, when the performance was over, expressed itself in the quickly-breathed;—"Mamma, I shall sing in Grand Opera some day!" The opera that awakened this childish prophecy was "Romeo and Juliette," in which she made her *début* years later.

Bessie Abbott made her first serious musical studies with Mrs. Ashforth of New York, to whom she owes much of her vocal training, and began her career with drawing-room work. Her voice attracted the attention of M. Jean and M. Edouard de Reszke, and, acting upon their advice, she decided to give up ballad singing and study for the opera. For the next few years she divided her time between Paris and New York, studying during the winter with her first teacher, Mrs. Ashforth, and in the spring, with M. Fidèle Koenig and M. Capoul. With the former, who is *chef de chant* at the Opera, she learned *repertoire*, and with the latter, the second director there, *mise en scene*. Alluding to his former pupil M. Koenig spoke of Bessie Abbott as one of the "three elect" of the only American women who had, so far sung at the Paris Grand Opera, Emma Eames and Suzanne Adams being the other two; "from which," continued the professor, "it will be seen that if many are called, few are chosen."

## American Students' Census, Paris.

Miss Abbott made her first appearance before M. Gailhard, director of the Grand Opera, in rehearsal of the rôle of Juliette, and acquitted herself so well that the musicians of the orchestra rose and applauded, a compliment rarely paid to a débutante. On the First Night, the 9th of December, 1901, all the prominent members of the American Colony, including General Horace Porter and his family, went to hear their young compatriot. Alluding to the event the General wrote to Miss Abbott that "since Patti he had never seen such a successful début."

In 1902 Bessie Abbott appeared at a soirée given at the Elysée in honor of King Oscar of Sweden, and sang an air from "Rigoletto" and some Grieg melodies. In souvenir of the occasion President Loubet presented her with a diamond brooch, designed for her by himself, and the pattern of which is symbolic of the sister republics of France and America. In the May of 1903 she sang the "valse" from "Romeo and Juliette", and an air from "Rigoletto" at the reception given by the King of England at the English Embassy during his visit to Paris. His majesty sent her almost immediately a Silver Coronation Medal, about twelve only of which had been struck, and said to Lady Austin Lee, who was present at the concert;—"I was more pleased with Miss Abbott's singing than with any other portion of the programme."

Upon the conclusion of her engagement at the Paris Grand Opera Bessie Abbott signed a contract for the Opera season at Monte Carlo.

Miss Abbott's Paris home is in the Rue de Pomereu, a quiet street in a quiet neighborhood, not far from the Bois de Boulogne. The rooms are full of souvenirs of her career as an artiste, and of her many friends. She is a great admirer of Mozart and Beethoven, and a white marble bust of the latter stands on the Grand piano. She is very fond of reading and prefers literature of a serious nature. Outside her art she enjoys horse-riding and automobiling more perhaps than anything else. She is very fair and girlish-looking, with dark hair and eyes. A pastel portrait of her, by Claude Marlef, has been sent to the St. Louis World's Fair.





CHARLES W. CLARK.

## Charles W. Clark.

Baritone.

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MR. CHARLES W. CLARK, the well-known baritone, is of German, Welsh and Scotch descent. He was born in Van Wert, Ohio, where his father was Postmaster for many years.

Mr. Clark comes of a musical family; his four sisters, one of whom is a noted Evangelical singer, and his brother, Dr. Frederick Clark, of Denver, Colorado, are all well-known singers.

He is also nearly related to Genevieve Johnston Bishop, the celebrated oratorio singer, and to the late Captain Gleason of the United States Army.

Mr. Clark was educated at Van Wert, Ohio, and, although his fine voice early attracted attention, he had attained the age of twenty-two before he thought of becoming a professional singer. He commenced to study, with this object in view, under Mr. Frederick W. Root, of Chicago, with whom he studied a part of three successive years, varying his studies with other engagements.

In 1896 Mr. Clark went to London, where he studied first with Alberto Randegger and later with George Henschel. In the course of the following year the latter engaged him as soloist with the London Henschel Orchestra. At the last of the series of these concerts he sang Bach's "Passion" music, after which he received an enthusiastic ovation and the English press commented most favorably upon the success of the American baritone.

When Mr. Clark returned to America he again took up his residence in Chicago and during the winter of 1897 and 1898 made various concert tours in several different states with great success. In 1899 he returned to Europe and studied in Munich with Engene Gura, with whom he made splendid progress in *German Lied*.

## American Students' Census, Paris.

On his return to America he again filled concert engagements in oratorio in most of the eastern cities, and under the direction of George Henschel, who was then touring the eastern states with his London orchestra. Mr. Clark sang Henschel's "Stabat Mater" in Boston at the last concert at which the late Mrs. Henschel sang in America.

He was also the bass soloist of the Handel-Haydn Choral Society of that city.

Later he made his debut with the Thomas Orchestra at the Auditorium in Chicago with immense success. At the close of his engagement in Chicago, Theodore Thomas advised Mr. Clark to return to Europe and locate for a time in Paris. Acting on this suggestion, he again visited Europe in August of 1902 and located in Paris, where he soon became a favorite with the *grande monde* as a salon singer. In May of 1903 Mr. Clark went to London by special request to fill a number of engagements in the salons of the *haut ton* of London society, where he was equally as well appreciated as by the general public, and with the result that he signed a contract with Mr. Ralph Burnham to sing a series of ten concerts in the principal cities of England. He has also been invited to sing at the annual concert given at the Paris Conservatoire, an honor seldom conferred on a foreigner. He has also appeared at the principal *salles* in Paris, in concert and oratorio, and the favor shown him by the French public has decided Mr. Clark to remain in Paris for some time yet, where he makes his home at No. 1 Rue Newton in the Quartier Etoile.







WALTER MacEWEN.

## Walter MacEwen.

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MR. WALTER MACEWEN is of Scotch and Irish descent, his paternal ancestors having come from Scotland, and his maternal from Ireland. He was born in Chicago in 1860. His father, Mr. John MacEwen, married Maud Elizabeth Brannan, of Buffalo, New York.

In 1879 Walter MacEwen entered the Bavarian Academy of Munich, where he remained for eighteen months as a pupil. At the expiration of that period he left the Academy, and during the following eight years he resided in Munich, where he established himself in a studio of his own. He passed the summer months in Holland, and various pictures, Dutch in subject, were the result of these trips. In 1887 he went to Paris and studied under M. Tony Robert-Fleury and M. Cormon. Since then he has been a frequent exhibitor at the salon of the Societe des Artistes Francais. "The Judgment of Paris," now at the Chicago Art Institute, was one of the first pictures he exhibited. "The Ghost Story," which appeared in 1888, was universally admired, and the artist made *hors concours*. It was followed, in 1889, by "The Sisters," which was purchased for the Magdeburg Museum of Prussia. "L'Absente" was awarded a gold medal at the salon of 1890, and when re-exhibited, at the International Exhibition of Chicago in 1893, it again obtained a gold medal. It was also in 1893 that Mr. MacEwen was awarded the Builders' Medal for decoration of the Liberal Art Building at the Chicago World's Fair. "A Dutch Family," exhibited in 1894, was purchased by the Belgian Government for the Brussels Museum. In 1895, "La Madeleine," which inspired Mr. Chatfield Taylor with his book, "The Crimson Wing," appeared at the salon, and in the following year, 1896, Mr. MacEwen was decorated with the Chevalier of the Legion of Honor. "A Sunday in Holland," exhibited at the salon of 1898, was bought by the French Government and is now in the

## American Students' Census, Paris.

Luxembourg Gallery. In the same year "The Witches" was awarded a second class gold medal at Munich. "Un Enfant Hollandais" attracted much attention at the salon of 1899, and, in 1901, "A Belle of 1810" received a first class gold medal at Munich. "A Woman of the Empire" and "The Ancestor" were exhibited at the salon of 1902. The former is now in the Chicago Art Institute, where it was awarded the Harris Prize, and the latter won the Lippincott Prize at Philadelphia. In the same year an exhibition of a series of pictures, in sanguine, by MacEwen was held at the Knoedler Galleries, Fifth Avenue, New York. In 1903 "The Ghost Story" was awarded a first class gold medal at Vienna. It also received a gold medal at Antwerp. This picture, which has been frequently reproduced, is now in the Musee de Liege, Belgium.

Walter MacEwen has few tastes outside his art, and his idea of recreation is change of work. When he is not engaged upon his pictures he is designing, modeling or decorating. The panels of the corridor of the Washington National Library, leading to the reading-room of the Senate and the House of Representatives, were painted by MacEwen.

The artist's Paris studio is at 11 Place Pigalle, in a roomy old house that is in keeping with the somewhat antiquated air of the *quartier* in which it stands. Mr. MacEwen is tall, broad-shouldered, fair-haired and blue-eyed. He has fitted his studio for work and not for display. He will be represented at the St. Louis World's Fair.





Cordially Yours  
Sara Hershey Eddy.  
Paris. Nov. 22<sup>d</sup> 1903.

MRS. SARA HERSEY EDDY.



## Mrs. Sara Hershey Eddy.

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MRS. SARA HERSHEY EDDY is the daughter of the late Benjamin and Elizabeth Hershey. Her paternal ancestors were Bavarian, and her maternal Swiss. She was born in Lancaster, Pennsylvania, and educated at Philadelphia. It was in this latter-mentioned city that she received her early musical training and may be said to have, in a sense, made her debut as a singer, as she sang for some years in a church choir there. But her voice was eventually practically ruined by bad teaching, and she was obliged to abandon a career that had seemed so full of promise. She then devoted herself completely to the study of the piano, with a result that partially consoled her for the partial loss of her voice.

In 1867 she went to Europe and settled in Berlin, where she studied harmony, counterpoint, score-reading and piano-playing with Professor Stern, singing with Miss Jenny Mayer, declamation with Professor Schwartz, and elocution and stage deportment with Berndahl. Later on, Kullak was her piano teacher, and Gustav Engel and Gottfried Weiss her singing masters. She also devoted much of her time to the study of the German language and literature.

At the expiration of three years Mrs. Eddy left Germany for Italy and went to live in Milan, where she took singing lessons from Gerti and Lamperti, also studying the Italian language. Eighteen months later she went to London and studied English oratorio with Madam Sainton Dolby. She returned to America in 1871, remaining in New York City for several months, during which time she gave private piano and singing lessons and sang at concerts and in churches. Her reputation now being fully established, she was invited to Pittsburg, Pennsylvania, to fill the post of professor in the vocal department of the Female College there, and, in 1873, was placed at

## American Students' Census, Paris.

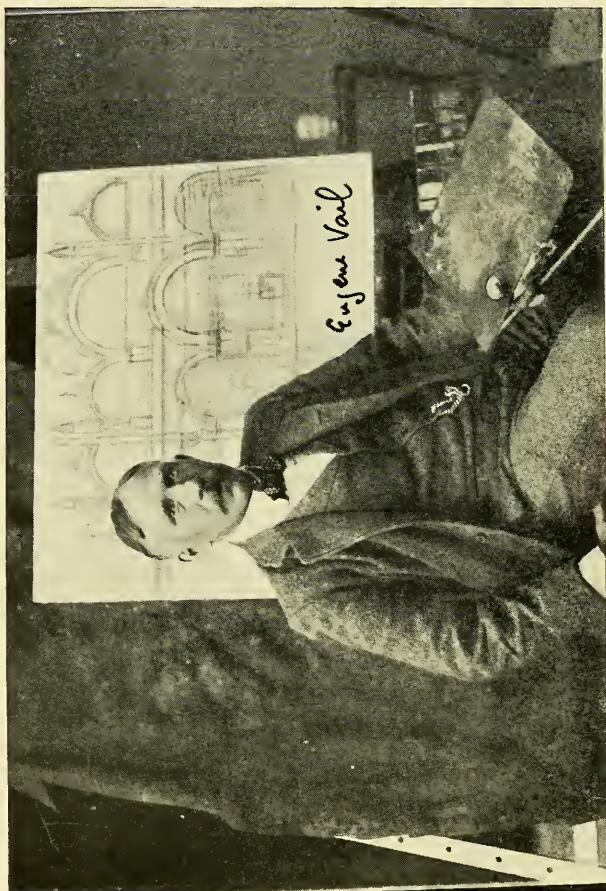
the head of that department. In 1875 she went to Chicago, and, with W. S. B. Mathews, founded the Hershey School of Musical Art.

The success of the school attracted pupils from all parts of the United States, and Mrs. Eddy, or, rather, Miss Hershey, as she still was, found her time fully occupied. Mr. Clarence Eddy was eventually made musical director of the school, and in July, 1879, he was married to Miss Sara Hershey, and under their joint management the school continued to prosper. In 1885, finding that the duties of their position had become too exacting, Mr. and Mrs. Eddy resigned their connection with the establishment. They then devoted themselves to the teaching of private classes, in which they were very successful.

In 1887 Mrs. Clarence Eddy was elected a member of the board of examiners in the vocal department of the American College of Music. In 1893 she was made Vice-President of the Woman's Musical Congress at the World's Fair in Chicago, and was one of the examining committee of a musical competition of which Mr. Theodore Thomas was the presiding officer. The competitors included singers and instrumental performers, and the winner received a gold medal. Mrs. Eddy was the only member of the board who was present at every meeting of the committee.

She has also been a prominent member of the Music Teachers' National Association, and has contributed a large number of valuable articles to musical journals. In 1895 Mrs. Eddy retired from the profession and has since lived in Paris.





EUGENE VAIL.

## Eugene Vail.

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EUGENE VAIL, one of the most successful and best known of the American artists living abroad, was born at Dervan, in Brittany. His grandfather was United States Consul to France, and his great-uncle, Aaron Vail, American Ambassador to Spain. Mr. Vail studied first at the Art League of New York, where he quickly made a reputation as one of the cleverest and most promising students in the school. Influenced by this encouraging experience, the young man resolved to complete in Europe the work so happily begun in America. Shortly after his arrival in Paris he was received into the Ecole des Beaux Arts, where he studied for some years under Cabanel. Later on he became a pupil of Raphael Collin, and also of Dagnan-Bouveret.

Eugene Vail exhibited at the salon while still in the student stage, and has been a frequent exhibitor there ever since, as well as at the Société Nouvelle de Peintres et de Sculpteurs. He paints figures, indoor groups and sea-pieces, as a rule. Of these latter a considerable number are Breton in subject. He is also a portrait painter, and some of his finest pictures are representations of Venetian life and scenery; for Mr. Vail is an almost annual visitor to the city of the Doges. He is an indefatigable worker and his own severest critic.

Among his best-known works are: "On the Thames," "The Widow," and "Ready About." The latter mentioned is now at the Corcoran Art Gallery, and a picture, called "Evening Dordrecht," is in the Museum of Odessa.

Eugene Vail is an associate of the Société Nationale des Beaux Arts, and is *hors concours*. He was awarded a first class gold medal at the Exposition Universelle of Paris, 1889. He also received gold medals at Antwerp and Munich, and a grand diploma of honor at Berlin, and has been decorated with the Legion of Honor.

Mr. Vail is of a retiring disposition and never so well satisfied as when in the quiet of his studio and absorbed upon his work. In his leisure hours he enjoys golf and bicycling, in the winter months, and, in the summer, mountaineering in the Alps. His Paris home, at 89 Rue Ampere, has many art treasures, the result of sketches or paintings made during his travels, for even during his vacations Eugene Vail contrives to find some stray hours for his work.





ELLEN BEACH YAW.



## Ellen Beach Yaw.

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ELLEN BEACH YAW was born near Buffalo, New York. Almost as soon as she could speak, her correct ear for music obtained her an infantile celebrity, and the manner in which she acquitted herself of her nursery rhymes drew many grown-up people to the impromptu concerts of the baby soprano. The little girl's pleasing appearance, which, even then, gave promise of the beauty of her maturer years, also contributed to her success. But nursery applause did not satisfy her, and at seven years of age she appeared with great *éclat* at a public concert.

Miss Yaw began to study for her future career in Boston, where her rapid progress as a vocalist fully realized the promise of her precocious childhood. She then went to New York and worked under the first professors there. Encouraged by the unstinted praises of her teachers, she resolved to complete her musical training in Europe. She selected Paris as the theatre of her future operations, and placed herself in the hands of Madame Marchesi. Her voice, naturally of an exceptionally high tone, under the direction of this professor, developed the low and medium notes to a remarkable degree; so much so, indeed, that those who heard her in the commencement of her career, and who hear her now, find it difficult to realize that they are listening to the same singer.

Ellen Beach Yaw made her *début* at the Opera in Nice, in the winter of 1902. She is engaged, this season, for a series of operatic engagements that will include most of the principal towns of France.

## American Students' Census, Paris.

She has made three successful tours in America, and sung, by his request, in the presence of the late President McKinley. In 1899, as the star of her own company, she made tours throughout England, Scotland and Wales in "The Rose of Persia," written for her by Sir Arthur Sullivan.

Miss Yaw was the only American on the program of the matinee given at the Paris Opera Comique, in aid of the McKinley Memorial Fund. She was selected by the organizers of the representation to sing "The Star Spangled Banner." She appeared on that occasion with the most celebrated artists of France, including the three Coquelins and Madame Sarah Bernhardt. During the recent visit of the Shah of Persia to Paris Miss Yaw sang at a concert given in his honor.

She is very fond of animals, and is the owner of the celebrated "Maine," the dog so distinguished as a field messenger in the Philippine War. The dog's collar is covered with medals inscribed with the names and dates of every engagement in which it had taken part.

Miss Yaw is a very hard worker and cares for few occupations outside her art. She is not fond of dress, in the ordinary accepted sense of the term, but has artistic taste and designs all her own gowns. She has also invented a style for dressing the hair, which has been copied by many celebrated French hair-dressers, who have christened it the "Beach Yaw coiffeur."





FRANK HOLMAN.

## Frank Holman.

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MR. FRANK HOLMAN was born in Attleboro, Massachusetts, but spent the early days of his life in New York, where at the National Academy he commenced his first studies in painting. When still very young he went to Paris and has lived there the greater portion of his life. Entering the Ecole des Beaux Arts, his first teacher was Cabanal, then later he was a pupil of Carolus Duran. One of his first pictures that was much remarked was an "Interior of St. Germain des Pres," which was exhibited in New York, and which was at once purchased at a highly encouraging price. The year 1885 saw his first salon picture—a full-length portrait of his brother, Charles Holman Black. Each year since has found his pictures in the salon, and in 1900 his portrait of his mother received a recompense. Mr. Holman is a figure painter and a colorist. In the latter direction he found ample scope in his travels through Africa and Spain. A large canvas "Rose of the Alhambra," a very harmonious picture of an oriental interior and a beautiful Moorish girl, first exhibited in the Paris salon, and the same year sent to London, is now hung in a well-known New York gallery. Other works of his are "Judith," "Morocco," "Melody," exhibited also in Berlin, a portrait of his brother exhibited in Munich, a study of a paroquet—these have well-nigh exhausted his stock of available canvases, for he is one of those lucky men who very soon get rid of their work. More recently Mr. Holman devoted much attention to views of Venice, and here his sense of color and poetry have been displayed to a remarkable degree. They are full of brilliant reflections, of harmonious effects. One of these

## American Students' Census, Paris.

pictures belongs to a member of the Bonaparte family. Mr. Holman is an artist *jusqu'au Cont des Orrgles*. The spirit which causes him to play the piano and sing so well as he does, and to buy beautiful bits of furniture to adorn his home, is the same which gives him the talent of painting, a talent, however, he inherited from his mother, for she was an amateur of note, and whose pictures were also exhibited in Paris. Mr. Holman has traveled extensively, and his home which he and his brother, Charles Holman Black, the singer, occupy, is filled with souvenirs of every country he has visited, from the far-away Norway, in the North, to Morocco, in the South. Mr. Holman is a man of brilliant intellect, aristocratic in appearance, and possesses a keen sense of humor, many of his amusing anecdotes, often those of personal experience, have gone the rounds of the Paris Salon, and he draws about him a charming circle of bright minds. In his home you are sure to meet the most interesting people.







Sincerely yours  
Wager Swayne  
Nov. 2<sup>nd</sup> 1903

WAGER SWAYNE, Jr.

## Wager Swayne, Jr.

Professor of Piano.

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MR. WAGER SWAYNE, JR., was born at Toledo, Ohio. His grandfather, Noah H. Swayne, was appointed Associate Justice of the Supreme Court of the United States by President Lincoln. He is the youngest son of the late General Wager Swayne, of Columbus, Ohio, who married Miss Ellen Harris, of Louisville, and who, in July, 1865, received the titles of "Brevet-Brigadier General," and "Major General in the United States Army," for gallantry during the war. It was General Swayne who established the first school for negroes in the South, at Talladego, where a college named after him now stands. On his retirement from the army, in July, 1870, he practiced as a lawyer, and, with Judge Dillon, formed the Dillon-Swayne firm, with offices at No. 7 Broadway, New York. Wager Swayne, Jr., was about eleven years of age when he commenced the study of music, under Von Bulovis, of New York. Later on he went to Berlin and studied piano with Schousbol, and composition with Elling. At the expiration of two years he returned to America and entered the Yale College, where he won the inter-collegiate championship for short distance running, and was awarded many medals. In 1892 he went to Paris and studied piano with Breitner, and composition with Henri Warechal. In 1895 he went to Vienna, where he became a pupil of Leschetizkey, at the same time himself giving lessons. One of his best pupils was Wilhelmine Britemann, whom he eventually married. In the spring of 1900 he left Vienna, and, accompanied by several of his pupils, returned to Paris, where he has since resided.

## American Students' Census, Paris.

Among the pupils of Mr. Wager Swayne, Jr., may be mentioned: Mary Williamson, of New York City; Agnes Andrews, of Detroit, Mich.; Wiley, President of the "Detroit Tuesday Musical;" Mr. and Mrs. Motha-Borglin, of Omaha; Alice Pet-tengill, of St. Louis; N. H. Mansfield, of Boston; Mrs. P. Carroll, of Portland, Oregon; M. E. Simon, of Manchester, England; Jane Olmstead, of Detroit, and Mr. Harry W. Stratten, of Washington, D. C.

Wager Swayne's home, at No. 18 Rue Antoine Roacher Auteuil, a suburb of Paris, is one of the handsomest in the city, and its beautiful salons are filled weekly with prominent artistes, who assemble to assist at the concerts of music interpreted by the pupils of Mr. Swayne. Mrs. Wager Swayne co-operates with her husband as a teacher, and is also a brilliant pianist.





AVIS HEKKING.



## Avis Hekking.

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MISS AVIS HEKKING was born in New York. Her paternal ancestors were Dutch, and had been musicians for generations, and her maternal, American. Many of these latter played a prominent part in the history of their country, as, for instance, Watrous Clark, Miss Hekking's great-great-grandfather, who was sergeant-major under General Putnam, and served all through the Revolutionary War. He distinguished himself particularly in the Battle of Trenton, on the 26th of December, 1776, and at that of Princeton, on the 3rd of June, 1777. His son, who was christened after him, was captain of the volunteers during the War of 1812-13.

Avis Hekking is the daughter of Mr. J. A. Hekking, the well-known landscape painter, and early showed that she inherited his artistic talent. He came to America at an early age and served during the Civil War. He was the youngest of eight brothers, who all had, with the exception of himself, been distinguished musicians, the eldest of whom had been pianist to the Court of Holland for many years. Mr. J. A. Hekking also received a musical education, but preferred painting, and eventually devoted himself solely to it.

Miss Hekking, in accordance with the family tradition, received a thorough musical training, and is a clever violinist. While she was still a child her family left America, and made their home upon the continent. She was brought up in an atmosphere of art and music, and is nearly related to the celebrated Hekking brothers, Anton, Andre, and Gerard, who have won a world-wide reputation as violoncellists. Anton Hekking lives

## American Students' Census, Paris

in Berlin, but has twice visited America. On the first occasion, with the Boston Symphony Orchestra, and on the second, with Damrosch, being the 'cello soloist each time. Andre Hekking has made a name in Bordeaux, and Gerard Hekking, the youngest of the three, is the 'cello soloist at the Paris Grand Opera.

Avis Hekking began her serious art studies in Paris, where she entered the Academie Collarossi and worked under Pourtois, Debat-Ponson, and Blanc. She then became a pupil in the private atelier of M. Laugé, brother-in-law of Jules Dupré. It was about this time that she became interested in the stage, and commenced to write plays.

Later she accompanied her parents to Florence, Italy, where she worked in her father's studio, and, under his supervision, painted several portraits, as well as a historical picture, entitled, "Hamlet Killing Polonius." In her leisure hours she wrote several parlor plays, which were acted with success in various salons of Florence. She also wrote a five-act tragedy, called, "Bundelmonte," which was favorably criticised by the eminent English actor, Beerbohm Tree.

For the last three years Miss Hekking has worked steadily at both painting and literature. She has sent a picture annually to the Fine Arts Exhibition of Florence, and, among other literary achievements, has written her first novel, the title of which is, "A King of Mars." It is at present in the hands of her publishers, and will probably appear during the course of the present winter.





WALTER GAY.

## Walter Gay.

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MR. WALTER GAY was born in Hingham, Massachusetts, on the 22d of January, 1856. He is of English descent, through his great-grandfather, John Gay, who came from London to New England in 1635, sailing to Watertown, Mass., and then settling first in Dedham, and then in Hingham, in the same State. Among his other ancestors, in the direct line, were Ebenezer and Mary Allyne Otis Gay, and Nathaniel Gay, of Dedham. He is the son of Ebenezer and Ellen Blake Blood Gay, of Hingham, Mass., where he passed his early childhood.

Mr. Gay was educated at Dorchester, in private and public schools, and, also at the Roxbury Latin School. He began his art studies in 1873, at Boston. The progress made by him during the next two years may be judged from the fact that, in 1876, he sent his first picture to the Philadelphia Centennial Exhibition, which picture was most favorably noticed. After this success the young artist went to Paris and studied under Bonnat. In 1879 he visited Spain, where he drew and painted a number of studies of the people and scenery. Upon his return to Paris he resumed his regular atelier work. He made his first appearance at the Champs Elysees Salon with his picture of "The Fencing Master," which was hung "on the line." He continued to exhibit at every exposition of that salon until 1898, when he became a member of the Societe National des Beaux Arts. He thenceforth, exhibited at the "new salon," or Salon des Champ de Mars, as it was then called.

Among the recompenses awarded to him at the "old salon" was an honorable mention and, in 1888, a third-class gold medal

## American Students' Census, Paris.

for his painting, "Le Benedicite." This picture was purchased by the French government, and is now in the Luxembourg Museum. Mr. Walter Gay was a member of the Committee of Installation at the Paris Exhibition of 1889, at which he received a silver medal that made him *hors concours*.

Mr. Gay has also received the following recompenses: In 1893, gold medal at Dresden; in 1894, gold medals at Vienna and Antwerp; in 1895, decoration of the Legion of Honor; in 1896, gold medal at Berlin, and, in 1897, gold medal at Munich. He is corresponding member of the Secession, Munich; member of the Société des Amis du Louvre; member of the Société Nouvelle, of Paris; member of the Advisory Committee of the Paris Syndicat de la Propriété Artistique, and Fellow for Life of the Metropolitan Museum of Fine Arts, at New York. He is also a member of the National Institute of America, and of the Royal Society Club, of London.

Mr. Gay has pictures in the Boston Museum of Fine Arts, and in the Carnegie Museum, of Pittsburg. Many of his best works are in the private collections of prominent Parisians, among whom may be mentioned: Comtesse de Bearne, Comte de Bearne, Comte de la Bruniere, Manzi, Baron de la Rochette, Ollendorf, and the celebrated artists Benard, Francois, Flameng, l'Hermite and others.

Of late years Walter Gay has made a specialty of the painting of interiors of small dimensions.







(GIRL)  
ESTHER FEE.

## Esther Fée.

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Esther Fée was born in the State of Illinois, and not far from Chicago. Her early childhood was spent in Indiana. Even then she showed a taste for music, and her family, realizing that her gifts in this direction were of no ordinary nature, allowed her to learn the violin; when she had attained the age of ten years. She took her first lessons while residing at Indianapolis, and continued her studies, later on, in Missouri and Kansas City. It was in this latter city that she began to work seriously with a view to becoming a professional violinist. In Chicago she was for some time a pupil of Max Bendix, and while still in the student stage achieved a reputation as an artiste of promise.

Miss Fée then went to Europe to complete her studies, and became a pupil of Martin Marsick, of the Paris Conservatoire, and, later on, with Henri Marteau, and Guillaume Remy, of the Royal Conservatoire. She was soon a favorite in the French capital, where she was recognized as a performer of much sweetness and power. She has played with much success at the Concerts Modernes, given at the Trocadero; at Mme. Marchesi's recitals; at the American Students' Institute, where she was accompanied on the piano by the composer, Massenet; and in various private salons, including those of M. and Mme. Camille Flammiron.

Esther Fée is married to the M. René Baragnon du Maisnil, attaché in the department of the ministre de l'Agriculture, and is known in private life as Madame du Maisnil. Her

## American Students' Census, Paris.

husband, who obtained one year's leave of absence for the purpose, accompanied her to her native land in 1901. On the 18th of November of that year she made her American debut at Carnegie Hall, N. Y. City, with the Paur Orchestra, and on the 10th of the following December she played at the Auditorium, in Chicago. This was her first visit to America after an absence of six years, and before returning to Europe she made a concert tour throughout the country, going as far west as San Francisco, and as far south as New Orleans, where her reception took the form of a popular ovation.

Esther Fée has also made numerous concert tours in Europe. On one of these occasions she was accompanied by the American soprano, Ellen Beach Yaw, when they appeared together in the principal towns of England, Ireland, Scotland and Wales.

Esther Fée has her home in Paris, but whenever she can do so, visits her native land. She believes in hard work and devotes her spare time to teaching the violin, and is quick to discern and develop talent in others. She is a pretty blonde, tall and svelte and of a singularly engaging manner.





DANIEL RIDGWAY KNIGHT.



## Daniel Ridgway Knight.

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MR. DANIEL RIDGWAY KNIGHT was born at Philadelphia. He is of English, French and German extraction, through the Ridgway, Knight, Astorez, and Shryrock families. His ancestors have been distinguished in art, literature and politics. One of the best known works on the history of London was written by a member of the Knight family.

Mr. R. D. Knight's great-grand-parents were the first of his race to settle in America. He was educated chiefly at the Philadelphia High School. From his childhood he evinced a talent for drawing and painting, and was sent at an early age to the Fine Arts Academy of his native city. He made rapid progress, and was soon regarded as one of the best students in his class. After some years of serious application in Philadelphia, he resolved to complete his studies in Europe, and left America for France. He was not long in Paris before he was accepted as a pupil at the Ecole des Beaux Arts, where he worked in Gleyes' Atelier, in which, several years earlier, Mac Neil Whistler, Du Maurier, and Princepes had won their laurels. Mr. Knight proved that he was no unworthy follower in the footsteps of those great artists, and carried off many honors before he left the institution.

Later on he became a pupil, or, rather, a veritable disciple of Meissoner, under whose instructions he executed some of his best work. Meissoner considered Ridgway Knight one of the most promising of the American painters resident in France.

For the last twenty-five years Mr. Knight has been an

## American Students' Census, Paris.

annual exhibitor at the Paris Salon. He also exposed at the Universal Exposition, Paris, 1889, after which he received the Cross of the Legion of Honor. He is an occasional contributor to the exhibitions of the Royal Academy of Munich, and has been decorated with the Order of St. Michael of Bavaria. But, apart from the salon, to which he still sends regularly, Mr. Knight, of late years, has sent to comparatively few exhibitions, owing to his time being so completely taken up. Many of his best pictures have been purchased by the museums of Brooklyn, Milwaukee and Philadelphia. His special line of painting is the open air life of the French peasantry, in which department he is particularly successful.

Among the best known works of Ridgway Knight are: "Hailing the Ferry," "The Flanaure," "Apres Un Dejeuner," "A July Morning," and "A Summer Evening," all of which have been engraved.

Mr. Knight lives principally at Poissy, and at Rolleboise, (Seine-Et-Oise.) Here he enjoys the quiet of a country life, and finds on every side models for the style of art which he prefers. His favorite recreations are boating, sailing, shooting, and fishing, with a game of "Bridge" in the evenings. He is also very fond of reading, and is a great admirer of Thackeray.





MADAME KATE BERNBERG BARRACCHIA.

## Madame Kate Bernsberg Barracchia.

Professor de Chant.

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MADAME KATE BERNBERG BARRACCHIA was born in St. Louis, Mo. She is of German and Dutch extraction and comes from a long line of prominent musicians. When still quite young she was sent to Germany to complete her education and to study piano and singing.

During this period Madame Barracchia made a special study of the German language and German literature. In 1886 and while still in her teens, she went to New York.

On being heard by Theodore Thomas she was at once engaged for the American Opera, then in process of organization. She was chosen to sing the part of Bianca in Goty's "Taming of the Shrew," in which role she made her debut soon after.

On leaving the American-English opera stage, Madame Barracchia toured the United States for three seasons in concert and in opera quartettes written especially for her.

She, however, had her greatest successes in "L'Ombra" and "L'Elain."

Notwithstanding her successful debut and succeeding seasons, Madame Barracchia realized she had much to learn, and with this in mind, she decided to go to Paris, and place herself in the hands of Madame Marchesi.

There she studied for some time with Madame Marchesi, from whom she acquired her perfect knowledge of the vocal organs, and the pure and delicate style of the Marchesi School.

While in Madame Marchesi's operatic class, Madame Barracchia was engaged by Signor Sinzigno to go to Italy. In 1891 she made her debut at the Carlo Felicia Theater, in Genoa. At the close of her engagement at Genoa, Madame Barracchia sang in most of the large cities of Italy, and in Buenos Ayres and Montevideo, with the celebrated Fervari Operatic Company, singing the principal roles in "Traviata," "Don Pasquale," "Barbiere de Seville," "Lucia," "Rigoletto," and many other parts.

## American Students' Census, Paris.

Madame Barracchia was chosen to create the part of "Nedda" in "Pagliacci," and her success in the part, is attested by a photograph of the author, Leon Cavallo, given to her by himself, with a most flattering dedication. Before leaving Paris, Madame Barracchia had the honor of being coached in the part of "Ophelia," in "Hamlet," by the author, Ambroise Thomas.

In 1890, Madame Barracchia was married to Signor Gaetano Barracchia, a gentleman, from the Province of Apulia. During the next three years her home and domestic life claimed her full attention. In 1898, Madame Barracchia went to London and took up concert and oratorio work. Here for the two following years she was a prominent figure, singing the first season in no less than twenty concerts at Queen's Hall alone, under the direction of Robert Newman.

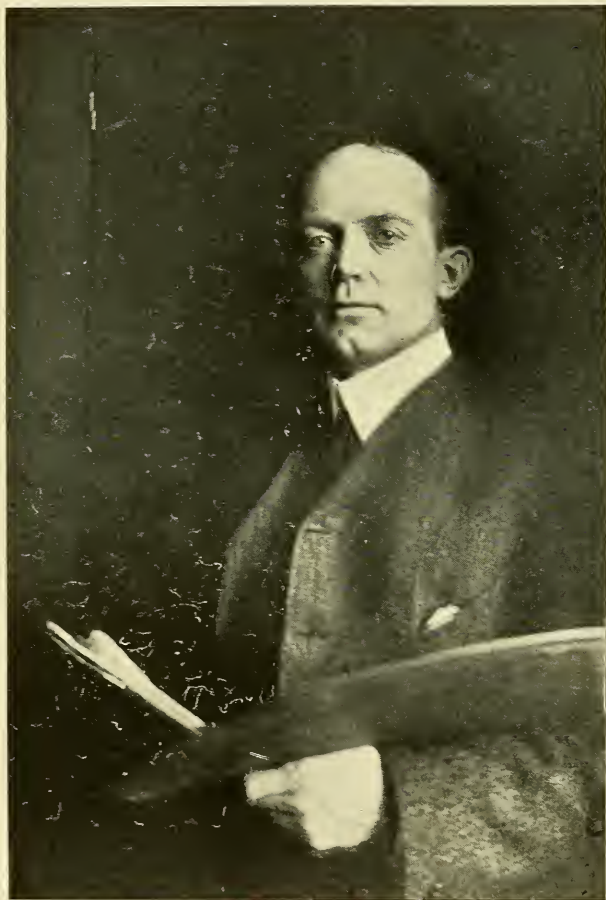
Madame Barracchia is one of those rarely gifted artists, who are equally at home in opera, concert or classical oratorio.

During her last season in London, Madame Barracchia sang with immense success, Spohr's "Last Judgment," the "Messiah," "Creation," "Stabat Mater," Gounod's "Redemption." Saint Saens "Noel," and many others.

In 1900 her artistic career was again interrupted, this time by domestic sorrow. Since the death of her husband, Madame Barracchia has been repeatedly asked to break her promise not to again take up the operatic career, but she refuses all offers, however tempting, and has returned to Florence, Italy, where she has opened a school at No. 5 Via. Enrico Peggì Firenze, where she is teaching others the art in which she is so proficient. Her vocal classes are composed of aspirants of all nationalities. At her recent recital given at the Sala Filarmonico, in Florence, critics and the public alike were one in their enthusiasm, declaring her to be not only the possessor of a beautiful voice, but the exponent of a perfect method of exquisite style and sentiment. A woman of broad culture, thoroughly conversant with the music of the different countries, whether classical or modern, together with her perfect understanding of the voice, Madame Barracchia is fully equipped to become one of the leading teachers of singing of the present day, and Florence is to be congratulated that she has chosen this centre of art as the location for her school and future endeavors and achievements.







LAWTON SILAS PARKER.

## Lawton Silas Parker.

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In the year 1882 the Chicago *Interior* offered a prize for the best amateur drawing of country life. Over a thousand drawings were submitted, and the jury, composed of Dr. W. C. Gray, Mr. John H. Vanderpool, and Mr. Cyrus H. MacCormick, awarded the prize to Lawton S. Parker, of Kearney, Nebraska, a boy fourteen years old. As a result of this triumph he came to Chicago for a course of instruction at the Art Institute of that city.

After having won, within two years, the institution's first prize, for a drawing from the nude, and the medal for highest honors during the year, he left Chicago in the fall of 1888 for Paris. There he passed the difficult entrance examination at the Ecole des Beaux Arts, and began studying under Gerome, and also at the Julian Academy, under Bougereau, and Tony Robert-Fleury.

In 1890 he exhibited at the salon his first portrait, that of the musical composer, Homer A. Norris. In the same year he returned to America and was appointed teacher of the life classes in the St. Louis School of Fine Arts. He showed, at this time, the same exceptional ability as a teacher which he has since exhibited, and at the Chicago World's Fair it was remarked that the best pictures in the Art Schools Department were those of his pupils. A little later Mr. Parker accepted a position as instructor at the Chicago Art Institute, and also, about this time, established the Art Department at Beloit College.

At the close of the World's Fair, he went to New York, and entering the Art Students' League, became a pupil of Mowbray, Chase and of La Farge, where he won the Henderson prize. A little later he founded and became the first director of the Chase School of Art, and when its name was changed to the New York School of Art, he was elected its first president.

In October, 1896, he won the highest prize awarded to art students in America, the John Armstrong Chandler \$5,000 scholarship. By the terms of this scholarship, the holder is sent to study during five years in any part of Europe he may select. Mr. Parker returned to Paris.

He began his second residence in the French capital with a characteristically brilliant achievement. He had arrived in the

## American Students' Census, Paris.

city just five days before the closing of the entries for the coming salon. He spent one of those days in planning a picture and getting his materials together. In the remaining four days he painted it. It went to the salon, was accepted, and hung on the line.

He resumed his work at the Ecole des Beaux Arts, under Gérôme, and at the Academie Julien, under Jean Paul Laurens and Benjamin Constant. After one week's work at the latter school he won the medal for portrait painting, and the successful picture was hung in the atelier. His work attracted the attention of Besnard, who, the following May, invited him to assist in the mural decoration of the church at Berck, an undertaking comprising forty pieces.

After this episode Mr. Parker went back to Paris, and that winter won two medals at Julien's, which put him *hors concours* there, and also a special medal for the general excellence of his work. Besides these awards he obtained the Prix d'Atelier of the Gerome studio, at Ecole des Beaux Arts, the highest honor open to a foreigner, and second only to Prix de Rome. He also won, with a life size portrait of Miss Gluckner, a handsome money prize offered by Senator Clark, of Montana, to be competed for by American artists.

When James McNeil Whistler opened his art school in Paris, in 1898, Mr. Parker, who had studied under nearly all the foremost French painters, became the pupil of Whistler.

In the spring of 1900 Mr. Parker received the mention honorable at the Salon de Champs-Elysee, for a full length nude. The picture was called "My Model," and was widely reproduced in the art journals of the continent. In the same year he established a school of painting in the Quartier Montparnasse, in Paris, which has since been remarkably successful. The school was originally intended chiefly for Americans, but Germans, Poles, Norwegians, English, and even French, entered it from the first. Twelve of Mr. Parker's pupils had their pictures accepted at the salon during the first year of their studies under him. After the school had been running some time, Mr. Lucien Simon, and Mr. Charles Cottet, as friends of Mr. Parker's, volunteered their services as critics.

In the salon of 1902 Mr. Parker won a third medal, with a portrait of Mrs. Leonard Woods, of Pittsburg. Another of his pictures which may be mentioned, is a portrait of Mr. Martin Ryerson, of Chicago.

Mr. Parker is a member of the Montparnasse Society of American Painters.

Biographies  
of the  
Greatest  
Professors of Singing  
in  
Europe.





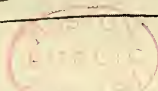




*Mathilde Marchesi*

*Paris*

*Oct. 1903*



MADAME MATHILDE MARCHESI.

## Madame Mathilde Marchesi.

Marquise de la Rajata de Castrone (nee Graumann.)

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MADAME MATHILDE MARCHESI was born at Frankfort-on-the-Main. She is of Alsatian extraction, and is allied to the families of General Denzel and Baron Haussmann, the late Prefet de la Seine.

Her parents opposed her desire to adopt the musical profession, but while on a visit to her aunt, Baroness Dorethea Von Ertmann, at Vienna, she was allowed to take singing lessons, from Nicolai, the author of the "Merry Wives of Windsor." The Baroness was an accomplished pianist herself and had been a pupil and friend of Beethoven, who dedicated his Sonata 110 to her. Madame Marchesi, then Fräulein Mathilde Graumann, returned to Frankfort in 1844, and on the 31st of August, of that year, made her first appearance at a concert there. Her singing attracted the attention of Mendelssohn and she became his pupil. It was Mendelssohn who induced her parents to withdraw their objections to her embracing a musical career, and secured her an engagement to sing at the Rheinish Festival, held at Düsseldorf, in 1845. She then came to Paris, where she studied singing for four years with Manuel Garcia, and French declamation with Samson, a member of the Theatre Francais and teacher of the famous Rachel.

In 1848 Madame Marchesi contracted an operatic engagement for Bologna, which, however, had to be abandoned, owing to the revolution.

Endowed with a beautiful mezzo-soprano voice, a charming appearance and a deep æsthetical feeling, Fräulein Graumann made a great sensation when singing for the first time in Paris, at a public concert, which she gave in March, 1849, before leaving for London. There, as well as in the English provinces,

## American Students' Census, Paris.

she was exceedingly well received by the public and the press, and became popular in a short time, being uninterruptedly engaged at great public concerts and private parties.

During the three years spent in England, she made some winterly excursions to Germany, singing at many philharmonic concerts with immense success, being a special favorite with the celebrated Gewandhaus Society, in Leipzig, where she was engaged for a series of concerts.

In 1852 she married the Marquis Salvator de la Rajata de Castrone, an Italian political refugee, and a baritone singer, who had adopted the pseudonym of "Marchesi," and who, like herself, had been a pupil of Garcia.

The husband and wife made concert and operatic tours together, and, while visiting Bremen, Madame Marchesi made her début on the stage in the part of "Rosine" in "Le Barbier de Seville," by Rossini, with enormous success, as singer as well as an actress. She possessed all the requirements to become a great operatic star; but yielding to her husband's desire, she was obliged, reluctantly, to give up forever her theatrical ambitions.

In the spring of 1854, they gave four grand orchestral concerts at Vienna, after which Madame Marchesi was offered the position of first professor of singing at the Conservatoire there, a post which she held till 1860, having brought out, during this time, many first-rate singers for the stage, among whom Gabrielle Krauss, Antonietta Fricei and Irma de Murska acquired great celebrity. At that time Rossini wishing to secure Mme. Marchesi's talent for the Parisian Conservatoire, she left Vienna and went to Paris. But she could not agree with M. Auber, director of the Conservatoire, who wished her to adopt the "Methode du Conservatoire," whilst she insisted upon teaching according to her own successful one.

She remained, however, in Paris and took private pupils instead. Madame Marchesi does not confine herself merely to the task of making known the noble and pure traditions of her art, but by her physiological knowledge she is capable to class rationally the different female voices, according to their natural character. Her acute intuition defines at once the peculiar physi-

## American Students' Census, Paris.

cal and intellectual disposition of each pupil, and so each one is brought forward according to her natural aptitude. This has been the secret of her bringing out consecutively, for nearly half a century, an extraordinary number of great singers.

In 1864 Madame Marchesi accepted the professorship of the Conservatoire at Cologne, under the direction of the celebrated Ferdinand Hiller, where she remained for three years. At the expiration of that time a deputation from Vienna invited her to resume her former position and open the newly erected Conservatoire. She accepted the proposition, and once more took up her residence in the Austrian capital. Among the singers brought out by Mme. Marchesi during her second stay in Vienna were: Emma Nevada, Caroline Salla, Etelka Gerster, Gisella Koppmeyer-Standigl, Nadine Boulichoff, Anna d'Angeri, Amalia Stahl, Clementine Proska-Schuch, Rosa Papier, Wilhelmine Tremelli, Katharine Lohse-Klafsky, etc.

Madame Marchesi celebrated her silver wedding at Vienna on the 19th of April, 1877, and in 1880 she returned to Paris and opened her school of singing at 88 Rue Jouffroy.

Among the pupils coming out from her Paris school may be mentioned: Nellie Melba, Emma Eames, Jane Horwitz, Suzanne Adams, Emma Calvé, Sybil Sanderson, Marie Munchhoff, Ada Crossly, Frances Saville, Nina de Friede, Marie Sionizka, Nadine Papajane, the last three Russians now singing at the Imperial Opera, in St. Petersburg, and Elizabeth Parkinson, now singing in London, under the stage name of Elizabeth Parkina; Frances Alda, just engaged for three years at the Opera Comique in Paris, and, last but not least, her own daughter, Blanche Marchesi, who lives in London, and is also one of the most prominent professors of singing. She gives, in London, each season, a series of recitals, which are attended by the elite of English society.

Madame Marchesi has organized many musical matinees in connection with her school. One of the most interesting of these was that given on May 9, 1886, in honor of Liszt and Rubinstein. Many other attractive ones were given in honor of Verdi, Gounod, Saint-Saens, A. Thomas, Delibes, etc. She first made the acquaintance of Liszt (1850) in Weimar, where he arranged for

## American Students' Census, Paris.

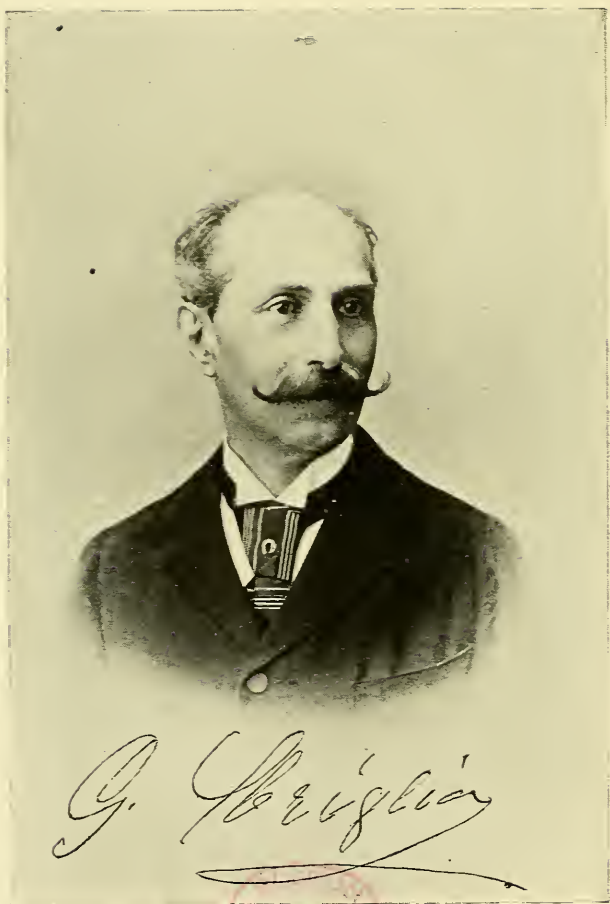
her to sing at several court receptions and public orchestral concerts. Madame Marchesi has published over thirty-eight works on singing, embracing her whole method, among which may be mentioned her "Exercises Elementaires" and the "Vocalises" to one, two and three parts, for different qualities of female voices; and three Methodes de Chant," in French, German and English. In addition to these she has published her "Memoires" in Germany in 1889, and her Autobiography in 1897, under the title "Marchesi and Music," and three years later "Ten Singing Lessons," published by Harper's in New York.

On the 19th of April, 1902, Marquis and Marquise de Castrone (Madame Marchesi) celebrated their golden wedding in Paris. Their daughter, Madame Blanche Marchesi, being detained in London by her engagements, Madame Melba arranged a concert at the Elysée Palace Hotel, at which she sang and many other great artists took part, and which was attended by the Ambassadors of the United States, of England, of Italy, of Germany, and of Austria, as well as by the artistic and social aristocracy of the different countries.

Thanksgiving Mass was celebrated on the same day at St. Joseph's Church, Avenue Hoche, previous to the reception, and Pope Leo XIII. sent his apostolic benediction to Madame Marchesi and her husband. Madame Marchesi has been decorated with the Austrian "Ordre du Merite" of the first class, the order "Virtuti et Ingenio" by the King of Saxony, and the Grand Duke of Saxe Weimar. She has also medals for "Arts and Sciences" of Austria, Italy and Germany, as well as the French academic palms. She is an Officer of Public Instruction in France, a member of the "Academie of St. Cecile" of Rome, of the "Royal Musical Academy" of Florence, and "perpetual member" of the "Association des Artistes Musiciens" of France.







SIGNOR G. SBRIGLIA.

## Signor G. Sbriglia.

Professor de Chant.

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SIGNOR G. SBRIGLIA was born at Naples, Italy, and made his musical studies in the Conservatoire of that city. His debut as tenor took place in the theatre San Carlo of Naples, and was followed by a series of engagements for the first theatres of Europe and America. One of his most brilliant successes was made at the Theatre Italien, where he sang under the direction of "Bagier."

The following incident, which took place shortly after Sbriglia had returned to Paris from Spain at the close of his operatic engagements in Madrid, led to his adopting the profession of a teacher of singing. The young tenor, Ottavio Nouvelle, sought the advice of Sbriglia regarding his voice, and, after some trouble, induced him to give him some lessons. Some months later Nouvelle made a most successful debut at the Salle Ventadour, which the press alluded to as a double triumph, namely, that of the master and of the pupil. This success induced Signor Sbriglia to devote himself altogether to the teaching of singing, and one of his earliest pupils was Jean de Reszke, then a member of Nouvelle's troupe, and a baritone singer. Under the guidance of Sbriglia, De Reszke developed a tenor voice, and debuted at the Theatre Lyrique in Paris, in the role of "Herodiade." The composer, Massenet, was so pleased with De Reszke's success that he wrote the opera "Cid" for him. The next voice developed by Signor Sbriglia's method was that of Josephine de Reszke, the dramatic soprano.

Six months later she sang the parts of Marguerite in "Faust," and of Selika in "L'Africaine" with such immense success that soon after Massenet composed "Le Roi de Lahore" especially for her. On his return from Spain, Edouard de Reszke, seeing the marvelous change that had been wrought in his brother, Jean's, voice by Sbriglia's teaching, he at once began

## American Students' Census, Paris.

to study with Signor Sbriglia and is to-day one of the most celebrated of his pupils. Among the many gifts and tokens of esteem and gratitude presented to Signor Sbriglia by his pupils may be mentioned one which he prizes particularly, and which is a photograph of M. Jean Reszke given him by the great artists on the event of his debut as a tenor, and on which De Reszke wrote the following:

Al mio caro amico Professor Sbriglia solo e unico a chi debbo la mia voce di tenore, in segue di riconoscenza ed amicizia.

GIOVANNI DE RESZKE,  
Parigi,  
12, Genora 1879.

That is to say:—To my dear friend and Professor Sbriglia, to whom, solely and individually, I owe my tenor voice, in testimony of gratitude and friendship.

JEAN DE RESZKE,  
Paris, January 12, 1879.

Another gift much appreciated is from the composer, Massenet, and comprises the first parts of the opera "Cid" artistically bound and printed on *papier de Japon*. Among the other numerous renowned artists who have studied under Sbriglia for opera, concert and oratorio, the following may be mentioned:

Mmes. Nordica, Sanderson, Adiny, Phoebe Strakosch, etc. Numbers of Americans have crossed the Atlantic to acquire their art from Sbriglia, and among many of whom have had great success in the theatres of Europe. Among these are Clarence Whitehall, Castlemann, d'Aubigue, Fanchon Thompson, Marion Ivel, Brazzi and others. There are also in America many professors of singing who have studied under Sbriglia to learn the secret of his method.

Signor Sbriglia has established his school of singing in Paris at No. 60 Rue de Province, not far from the Grand Opera.

Signor Sbriglia is Officier d'Academie and a member of the Academie Royal of Florence.





MARIE ROZE.



## Marie Roze.

Professor de Chant.

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MADAM MARIE ROZE was born in the Rue Chaussee d'Antin, Paris, on the 2nd of March, 1850. Her father, M. Roze Ponsin, was a well-known lawyer, and a direct descendant of Count Roze de la Haye, who emigrated from Holland in 1586, and entered the service of the King of France.

Marie Roze studied at the Imperial Conservatoire under the composer Auber, and made her first public appearance on the 16th of March, 1865, when she sang a Benedictus in the chapel of the Tuileries in celebration of the birth of the Prince Imperial. The Emperor and Empress were both present, and at the request of the latter, the *artiste* sang again before their majesties on the 23rd of the following May. The Emperor then sent her a gold medal with his portrait by Barré on one side, and on the reverse, the words: "*Pour le solo chante par Marie Roze.*" Meanwhile, Madam Roze continued her studies at the conservatoire, and on the 20th of July, 1866, carried off the gold medal and first prize diploma for singing and acting, which is the highest honor an artist can obtain in France. She made her debut in "Fra Diavolo," and the Emperor Napoleon presented her with a gold wreath and the Imperial Order, on behalf of the Empress and himself, in commemoration of her success.

On the 15th of February, 1868, Marie Roze created the principal role in Auber's last work, "Le Premier Jour de Bonheur," at the Opera Comique. In December, 1869, she made her first appearance at the Grand Opera, as Marguerite in "Faust." Since then she has played in some forty or fifty different operatic roles, many of which were written on purpose for her by the composers. On the 14th of March, 1870, she at the last Imperial Concert ever given at the Tuileries, and, while she was singing, Napoleon III. received the cipher dispatch from Ems that decided the Franco-German War, which was declared upon the 15th of the following July.

## American Students' Census, Paris.

Marie Roze remained in Paris during the siege, and was selected to sing the "Marseillaise" and other patriotic songs for the people. She organized an ambulance, and turned her house into a hospital for the wounded. When the war was over she was presented with the Geneva Cross, and a diploma, signed by M. Thiers and Marshal MacMahon, thanking her in the name of France for her courage and patriotism.

She then made a tour through Holland, at the close of which she accepted an invitation to open the Opera at Brussels. The King of the Belgians and the entire court assisted at the ceremony, and during the performance, which was that of "Un Ballo in Maschera," his majesty went on the stage and publicly congratulated her, and conferred the Order of Merit upon her before she left the country.

In 1872 Madame Roze was invited to London by Colonel Mapelson, then director of Her Majesty's Opera, on the 18th of May, she appeared as "Marguerite" in "Faust." She then contracted a five years' engagement with the London Opera. In the winter of 1877 she came to America, under the management of Strakosch, the *impresario*. The poet Longfellow was amongst those who heard her sing while in America, and some verses from his pen, entitled "To Marie Roze," were published soon after in the *New York Post*. She returned to Europe for the London season of 1879, and came back to America in the winter. In 1881 she again appeared at Her Majesty's Opera, and, on the 23rd of November, of the same year, sang at the Albert Hall. On the 29th of December following she sang before Queen Victoria and the Royal Family, Signor Randegger accompanying. The Queen complimented her in person, and afterwards sent her a diamond bracelet with the words: "In remembrance of the pleasure Madame Roze gave Her Majesty on the occasion of her singing before the Queen at Osborne."

Besides her achievements in America and on the continent, Marie Roze has sung in all the principal towns of England, Scotland and Ireland. In 1883 she accepted an engagement with the Carl Rosa Company, and appeared at Drury Lane in the title role of "Fidelio." In 1888 the people of Liverpool subscribed for and presented her with a tiara of diamonds. The

## American Students' Census, Paris.

Earl of Lathom, then Lord Chamberlain, obtained special permission from Queen Victoria to go to Liverpool to make the presentation, and Her Majesty charged him, at the same time, with her good wishes for Madame Roze. Over three hundred ladies and gentlemen witnessed the presentation, which took place at the Grand Hotel.

At the request of numerous lovers of music, Madame Roze inaugurated a school of singing at 37 Rue Joubert, Paris. One of the most celebrated of her pupils is M. Pierre Riviere, the French tenor, who sings equally well in his own language and in English. He makes no secret of the fact that he owes his success to Madame Roze, who happening to hear him sing, became at once interested in his voice, and who, upon learning that he was without the means to study as he wished, lent him the aid he needed, and herself became his professor. M. Pierre Riviere has just accepted an engagement with the Castle Square Opera Company in America.

Among the other pupils of Madame Roze may be mentioned: Mr. Causausan, tenor at the Paris Opera Municipal; Mlle. Alba, of the Algers Opera; Miss Ethel Weatherly, who made her début at the Bechstein Hall, London, Mrs. Myler, and Mrs. Wade.

Madame Roze was married, in 1874, to Mr. Jule Perkins, of Chicago, who made his career, as a baritone, in Italian opera. Soon after their marriage he was stricken with rheumatic fever from which he died seven months later. His brother, Mr. H. S. Perkins, is now Director of the Chicago College of Music in Chicago.



*Juliani*  
*170-Perleut de chary*

JULIANI.

## American Students' Census, Paris.

### Juliani.

#### Professor de Chant.

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JULES ROPIQUET, better known to the musical world by his pseudonyme of "Juliani," was born at Senlis, in the department of Somme, on the 11th of April, 1825. In 1851 he entered the Paris Conservatoire, where he studied singing under Reviol. After a brilliant debut in the French capital, he visited Marseilles and other provincial towns. He then went to Belgium, and sang before large audiences at Brussels and elsewhere. Some time after, acting upon the advice of Lamperti, the elder, he contracted an engagement at the Scala Theatre, of Milan. This led to the other Italian engagements in the fulfillment of which he visited most of the principal towns of Italy, including Rome, Naples, Bologna, and Florence. He then, by special request, made a tour through Russia, Spain, Austria, and other European countries.

Just before the outbreak of the American Civil War, Juliani spent a year in New Orleans, and sang during the opera season. His success induced him to remain in the country longer than he had at first intended, and a concert tour was arranged, the plan of which included the principal eastern cities and towns. Vieutemps, the violinist; Thalberg, the pianist; Madame Frezzolini, the soprano, and the baritone, Ardavani, composed the troupe on this occasion, Juliani being the tenor.

In the course of his career Juliani has sung the leading parts in the most celebrated operas, including the "Huguenots," "La

## American Students' Census, Paris.

Juive," "Guillaume Tell," "Le Prophete," "Favourite," "La Muette de Portia," "Il Trovatori," "Lucrezia Borgia," "La Traviata," "Rigoletto," "Lombardi," "Poliuto," "Hermani" and "Robert-le-Diable." His method is that of the old Italian masters, and among his numerous pupils, since famous for this specialty, are: Cecile Talma, recently engaged for the London season; Mlle. Thomas, well-known in Germany; Mme. Jeanne Foedor, Mlle. Lita, Lucelo Hill, Mlle. Rigaldi, of the Opera Comique, the two Sisters Rossi, contralto and soprano, who sang with such success at Rouen and Mlle. Brooks.

Juliani is married to a member of the de Viliers family, one of the oldest in Normandy. Signora Juliani has a soprano voice, and was herself a pupil of Juliani's. During the last twenty years she has frequently sung in public with her husband.







GABRIELLE KRAUSS.

## Gabrielle Krauss.

Professor de Chant.

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MADAME GABRIELLE KRAUSS was born at Vienna, Austria, and is of Austrian parentage. She was the youngest of thirteen children, and from infancy gave indications of that great musical talent which has since distinguished her as one of the greatest singers of her time.

At the age of four years she would listen attentively while her older sister would take her lesson and could at once detect a false note and after the lesson would sing correctly the composition her sister had sung. When twelve years of age she sang Haydn's great air, "Ariand à Naro," at a public concert with so much approbation that a friend advised her father to send her to the Conservatoire.

This was done, and she, at the age of sixteen, began to study with Madame Marchesi, who was at that time the professor of the advanced singing classes in the Vienna Conservatoire.

Being delicate, pale and timid, she was frequently kept in the background by M. M. Hellmesberger, the director of the Conservatoire. However, her teacher was convinced of her great artistical future, and by a stroke of good luck her talent was brought to the fore at a concert of the society *Die Musilsfreunde*, at which Schumann's "Paradise and the Peri," was produced, with the opera singer, Frau Dustmann, as the "Peri," Gabrielle Krauss made her first appearance in the place of a singer who had been suddenly taken ill. Her artistic rendering of the "Maiden's Song" created such a sensation that Herr Carl Eckert, then director of the Vienna Grand Opera, immediately offered her a three years' engagement.

In July, 1859, she finished her studies with Madame Marchesi, and in the autumn of that same year, and at the age of

## American Students' Census, Paris.

eighteen, she made her debut in German, at the Grand Opera in Vienna, as "Mathilde" in "William Tell" with such great success that the demands made on the gifted young artist were soon altogether too heavy. Taking advantage of her musical talent, the director of the Opera made her assume a great diversity of roles, she often singing one after the other "Elvira," "Donna Anna" in "Don Giovanni," "Venus," "Elizabeth" in "Tanuhauser," and the first lady in the "Magic Flute," which proved to be too much for her physical strength; so Gabrielle Krauss, after having been at the Imperial German Opera four years, went over to Italian opera.

Her appearance in Paris resulted in an engagement at "Aux Italiens," where she was especially successful during 1867, 1868, and 1869, in Beethoven's "Fidelio," which, twenty years before having been a complete failure, now became a favorite opera of the Parisians.

But owing to the political disturbances of 1870-71 between France and Germany she was obliged to leave France. She then went to Italy, and during the next four years sang alternately in Naples, Florence, St. Petersburg, Moscow and at the Scala in Milan.

During her engagement at Naples the late King Victor Emanuel visited Naples especially to hear her sing, and expressed his appreciation in the gift of a costly diamond bracelet. Called in 1874, for the second time, to the leading stage of France, she, a foreigner, had the honor of opening the new Grand Opera House on January 5th, 1875, in the role of "La Juive."

She remained there with uninterrupted success and popularity for twelve years, when disagreements with the new directors, Messrs. Ritt and Gailhard, led her to cancel her contract and settle in Milan.

During her long engagement at the Paris Grand Opera Madame Krauss was prima donna in "La Juive," "Les Huguenots," "Robert le Diable," "Freischütz," "Aida," "Jeanne d'Arc," "Poly," "Rigoletto," "Faust," "Sappho," "Henri VIII.," "Don Juan," "Patrie," and "Tribut de L'Amoure," etc., in all of which she was equally appreciated by the public, but of all these she ranks "Tribut de L'Amoure," as her greatest success.

## American Students' Census, Paris.

After her retirement from the opera in October of 1888, she delighted the Paris public with her finished interpretation of classical airs at the Colonne Concerts, as she did also at the Trocadero in "Marie Magdelaine" and in "Mors et Vita," oratorio by Gounod, which was conducted by the composer.

During subsequent tours in Russia and Germany she sang with equal success in oratorio and grand concert, and on her return to Paris scored another triumph at the Trocadero when she sang "Aida," conducted by Verdi.

Although Madame Gabrille Krauss made her debut in German, she sang equally well in French and Italian. She possessed a rare dramatic soprano voice, and was equally as good an actress as singer, in recognition of which the French gave her the name of "La Rachel Chantante."

Strakosch several times made her large money offers to go to America, but because of *mal de mer*, to which she was a victim when at sea, she refused. She prefers to make Paris her home, where she pleasurably numbers many distinguished composers, musicians and painters among her large circle of friends and acquaintances.

Her school at 169 Boulevard Haussmann, established several years ago, has been very popular and a success from the beginning, and is much patronized by society ladies. She makes a specialty of preparing debutantes for the opera and coaching artists in their new roles.

She was made a member of the Societe des Concerts du Conservatoire, was decorated by the Academy, and had the title of Kammersangerin bestowed on her by the Emperor of Austria.

She was the first singer ever allowed to sing the airs from "Fidelio" and "Der Freischütz" in German at the celebrated conservatoire concerts in Paris.



EMILE BERTIN.



## Emile Bertin.

Professor de Chant et Mise en Scene.

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M. EMILE BERTIN was born in Paris. From his boyhood he showed a decided taste for music, as well as dramatic ability. After a course of some years' serious study he made a successful début as tenor at Brussels. This brought him under the notice of the director of the Opera Comique, who, in 1878, engaged him to sing with Tolazee, the first tenor of the Grand Opera.

M. Bertin's career at the Opera Comique afforded him an opportunity for displaying at one and the same time his talents as a comedian, a singer, and a master of repertoire. For a period of fifteen years he appeared frequently at the Opera Comique, and during that time sang in "Le Postillon de Lonjumeau," "Le Dance Blanche," "Le Pre Aux Clercs," "Mignon," "Carmen," "Lakine," and various other well-known operas. He has also played at the Paris Grand Opera, in "Romeo et Juliette," "Faust," "Rigoletto," "La Juive," and other operatic works.

About ten years ago Emile Bertin adopted the profession of a teacher, and was soon recognized as one of the foremost professors for *geste* and *mise en scene*. He was appointed Regisseur General at the Opera Comique, and professor of the class for *geste* and *mise en scene* at Madame Marchesi's School

## American Students' Census, Paris.

of Singing. He is also professor of one of the opera comique classes at the Paris Conservatoire.

M. Bertin's pupils who have achieved a reputation, especially in opera, are too numerous to be all mentioned here, but among them are: Sybil Sanderson, Suzanne Adams, Segrid Arnoldson, Mary Garden, Elizabeth Parkina, Electa Gifford, Miss Clever, Miss Relda, Bertha Schlessinger, Miss Collins, Miss Calla, Louise Ormsby, Miss Howe, Miss Wetling, Papayane, Bassian, and Cowes. In his school at 41 Rue des Martyrs, there are many grateful tributes to him from former pupils.

M. Emiel Bertin is an Officer de l'Instruction Publique of France.





MADAME WEINSCHENK.

## Madame Weinschenk.

Professor de Mise en Scene.

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MADAME BLANCH WEINSCHENK DANGLARS, (née Aubry,) was born in Paris, in 1861. While still a mere child she evinced musical and dramatic talent, and at an early age entered the Paris Conservatoire. She studied tragic and comic acting under Delauny, and singing with M. M. Barbot and Bachs.

After a successful career as a pupil, during which she carried off many honors, Mme. Weinschenk became a professor herself, and founded the now world-known Dramatic School at 35 Rue Boissy-d'Anglas, not far from which is the house in which Lafayette died.

Mme. Weinschenk's Paris studio has been constructed upon a plan of her own. It is built almost entirely of glass, and is at the very top of the house, so that the noise and bustle of the traffic outside reaches it but faintly. A long, low stage is at one end of it, and it was on its boards that many now prominent artistes made, as the pupils of Mme. Weinschenk, their first appearance in tragedy or comedy. But it is not those only who desire to become professional artistes who enter the school. Numbers of wealthy amateurs also frequently study with Mme. Weinschenk.

Besides the regular classes, and private lessons, Mme. Weinschenk gives receptions from time to time, which are among the most interesting social events of the French capital. They are practically dress rehearsals of favorite plays or operas, the performers being the pupils themselves, with, sometimes, the

## American Students' Census, Paris.

professor herself in the leading role. The *grande monde* of Paris are the audience on these occasions.

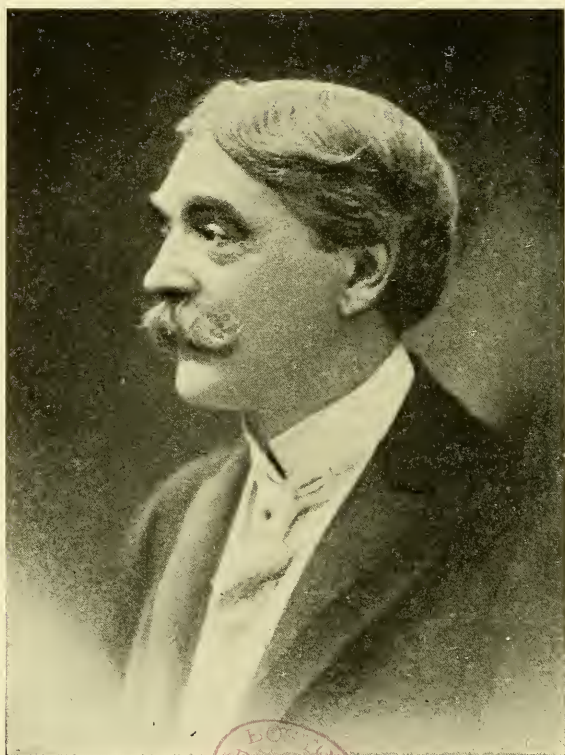
Mme. Weinschenk is a great admirer of the antique, and it is part of her system to advise her pupils to devote a portion of their time to the study of the graceful attitudes of the statues in the Louvre and elsewhere. She is a clever pianist as well as an accomplished vocalist, and has an extraordinary memory. She has learned by heart the roles of all the principal operas, including both words and music.

The following are the names of some of the American pupils of Mme. Weinschenk who have since grown famous: Bessie Abott, of the Paris Grand Opera, and Opera of Nice; Gertrude Farrar, of the Royal Opera, Berlin; Miss Coleman and Mr. Shoemaker, of San Francisco; Miss Harden-Hickey, Mr. de Cinder, Miss Tellemick, Miss Bayley and Miss Clayton, of New York.

Mme. Weinschenk is a tall and handsome woman, of a graceful presence, and is full of life and energy.







FIDELE KOENIG.

## Fidele Koenig.

Professor de Chant.

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M. FIDELE KOENIG was born in Paris and comes from a musical race. He is the son of the famous singer of that name, who was tenor at the Grand Opera during a period of thirty years. He was born in Paris, and studied at the Niedemeyer School, and at the National Conservatoire of France. Under the instruction of Camile Saint-Saens, Cesar Franck, Ambroise Thomas, and Victor Masse, he rose to the first rank in his profession. These great masters encouraged him to persevere in the course so successfully began, and, on the expiration of his studies, Mr. Koenig became a teacher on his own account.

In 1890, Fidele Koenig was offered the post of Chef de Chant at the Grand Opera, a position which he still holds. Since his engagement at the opera he has been the means of bringing various pupils before the public. He is quick to discern talent, and to make the most of it, and takes a keen personal interest in the progress of students who have committed themselves to his guidance.

Of the four American women who have sung at the Paris Grand Opera, namely, Suzanne Adams, Bessie Abott, Emma Eames, and Jane Noria, two have been pupils of Fidele Koenig. Another remarkable instance of his success as a professor is the career of the Amercian singer, Miss Louise Homer, who made her début at the Metropolitan Opera, New York, in 1902. Before placing herself in the hands of M. Koenig, Miss Homer had been singing at a small French theatre. Upon his recommendation she eventually obtained an engagement for the winter season at Anger.

Mr. Koenig advises young students not to limit their ambition to the study of one opera or more, with a view to appearing at the Grand Opera, or Opera Comique, but to devote their talents rather to the mastery of a complete repertoire, armed with which they might obtain excellent engagements elsewhere.

M. and Mme. Fidele Koenig's Paris home is at 30 Avenue Henri-Martin, where Professor Koenig has opened his school of singing.



BERTHE KOHL.

## Berthe Kohl.

Professor de Chant.

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Mlle. BERTHE KOHL is of Franco-German extraction, and was born in Paris. Her father, M. Hubert Kohl, married Mlle. Clotilde Monrou, through whom she is connected with the noble family of Cassenac de Castres, so well known in Savoy. The late Augusta Holmes, in alluding to Berthe Kohl, said: "I consider her as one of the best, if not the very best, teacher of singing in Paris. She has made a perfect study of the anatomy of the human voice, and many people prefer her system to that of the Conservatoire."

Mlle. Kohl's specialty is the training of artistes for the theatre. Among those of her pupils who have achieved celebrity may be mentioned, M. M. Rosseliere, first tenor of the Grand Opera; Dinard, the well-known bass; the famous Delmas, Duc. of the Grand Opera; Vienille, of the Opera Comique; Edwy, of the Nice Opera; Vianova, the American tenor, who was recently decorated with the Order of Gustave Wasa by King Oscar of Sweden, in recognition of his interpretation of His Majesty's lyric, "Le Chevalier Hjalmar Et La Belle Ingrid;" Madame Hilur Fjord, the Norweigan singer; Rita Elandi, of Cleveland, Ohio, since so successful on the Italian stage, and Mlle. Breval, who recently made her first appearance at the New York Opera House.

In appearance Mlle. Kohl is tall and slight, with clearly cut features and large gray eyes. She is an Officer de l'Academie, and her home, at 55 Rue St. Lazare, where she has established her Ecole de Chante, is filled with souvenirs of former pupils, many of whom are now famous.



*Antonio Baldelli*

*Paris - 7/9 1903*

ANTONIO BALDELLI.



## Antonio Baldelli.

Professor de Chant.

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SIGNOR ANTONIO BALDELLI, the Italian baritone singer and comedian, was born at Florence, Italy, in 1851. He studied in the Conservatoire there, and, after a brilliant début in his native city, sang at all the prominent theatres of Italy. He then went to St. Petersburg and, on his return, made a successful tour through Buenos Ayres. When again in Europe he appeared at the Royal Opera of Madrid, where he created the role of "Beckmesser" in "Die Meistersinger." He then took up his residence in the Spanish capital, where he remained for fourteen years.

In July, 1900, the *impresario* Grau engaged him for the part of "Don Bartolo" in the "Barber of Seville," about to be played in London, at Covent Garden, with Madame Melba as "Rosine." At the expiration of this English engagement Signor Baldelli came to Paris and gave a series of seances at the Bodinier with Georges Vanor, the latter lecturing and Baldelli interpreting the musical portion of the programme. The success of these auditions induced Signor Baldelli to establish himself altogether in Paris, where, at the request of M. Vincent d'Indy, he accepted the position of professor of singing at the Schola Cantorum.

As an interpreter of the repertoire of early Italian music, Antonio Baldelli stands alone. Pierre Lalo, the well-known musical critic, said, in allusion to his singing at the seances of the Societe Philharmonique, in November, 1902, that he has a voice "so admirably posed, so well formed and exercised, that

## American Students' Census, Paris.

age has not weakened it, nor brought any 'falling off, or fault or irregularity.' " And that he is "of a *virtuosite* so extraordinary and so easy that it appears natural, and possesses a diction at once light and precise, and a style that is at once and the same time sober, clear and concise; all of which qualities were formerly the glory of the great Italian singers, but which not only France, but Italy herself, has since lost even to the memory of them." He adds that "Baldelli alone can bring back for the present generation an idea of the art that charmed so many generations of the past." While Pierre Lalo's Italian confrere, Filippo Filippi, gave it as his opinion that if Baldelli were one day to lose his voice his fame would still be forever established as the first comedian of the epoch.

Antonio Baldelli has frequently sung at courts and in private salons, and in his home at No. 6 Rue Euler, where he has opened the Ecole de Chant, of which he is the head, there are many autograph photographs with dedications from his admirers. Among these are tributes from King Alphonse XII. of Spain, the Infanta Isabella. Patti. Sembrich. Sarasta, the violinist: St. Saens. Massenet and many others.





*Di Lei Devotissima*  
Clarice Ziska

MADAME CLARICE ZISKA.

## Madame Clarice Ziska.

(COUNTESS ZISKA).

Professor de Chant.

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MADAME CLARICE ZISKA was born at Vico Equense in the Province of Sorrento Neapolitan, Italy.

The daughter of an Italian father and an American mother, she unites the ardent, sensitive, artistic temperament of the father with the intellectual, energetic nature of the mother, which combined, enabled her to accomplish so much and to fit herself for her successful career in Grand Opera.

Her father, Count Gian Ziska, was a political enthusiast, who sacrificed himself and his fortune upon the altar of his patriotism.

He was eventually banished from his fatherland and it was his exile to Siberia that caused his daughter, Countess Ziska, to adopt the operatic stage.

Madame Ziska began her musical studies when quite young, and for several years devoted herself to the study of the piano.

During this time she was a pupil of the late Thalberg and of Herr Abbé Litze. Endowed with a powerful dramatic soprano voice, some friends persuaded her mother to allow her to study singing.

Soon after Madame Ziska commenced her vocal studies at the Conservatory of Naples, where she made such rapid progress that it was decided she should take private lessons of Madame de Rossi.

Later on she placed herself under the tutorship of Madame Frezzolini, with whom she studied her repertoire for Grand Opera.

## American Students' Census, Paris.

On adopting an operatic career, Madame Ziska gave up her title for the time being and appeared under the name of Clarice Ziska. She made her début at the Communal Theatre of Catania, Sicily, when but sixteen years of age, in the role of the page in "The Ballo in Maschera," by Verdi, meeting with great success.

During the next seven years Madame Ziska sang continuously in Italian opera in all the large cities of Italy, including Florence, Naples, Bologna, Milan and Rome, under the management of Nina Lamperti. She then made a successful tour of the principal cities of Spain and afterward went to South America, where she appeared in Grand Opera in Bogota, Santiago, Dechili and the other leading cities, singing the roles of "Aida," "The Countess" in "The Ballo in Maschera," "Norma," "Lucrezia Borgia" and "La Giarandia."

On her return from South America she went to Russia; touring the principal cities of Russia, she returned by way of England, where she sang in all the large cities in both opera and in concerts.

It was while filling an engagement with Colonel Mapleson in England that Madame Ziska contracted that dread disease sciatica, which in time compelled her to give up the stage forever.

She then took up her residence with her brother in Paris, where she some twelve years ago opened her school of singing at No. 34 rue Notre Dame de Lorette.

Since the establishing of her school Madame Ziska has had pupils of almost every nationality, many of whom have acquired celebrity on the concert and operatic stage.

Among those best known may be mentioned La Nikita (her first pupil), Marie Barna, Mrs. Helen Boyce Hunsicker, Marie Lester, Madame Tosca Bonfanti, etc.





## A Card to Students.

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To those students going abroad for the first time to study, I wish to recommend the following schools, etc., which are required by both students of art and of music.

These are not paid for advertisements, but from personal experience I know how difficult it is, and especially so in Paris, for those on first arriving, to find reliable business firms and things reasonable in price that are suited to their requirements.

Among the numerous art schools in Paris the Academie Julien, at No. 31 rue du Dragon, is the largest. There are also branches of this school in different parts of the city. The summer classes for both men and women are kept open during the summer at reduced prices.

Also the Academie Vitti, at 49 Boulevard Montparnasse, which is situated in the heart of the Latin Quarter.

Madame Vitti, the Directress, speaks and writes English. Both are first class schools and have large numbers of American pupils.

The student of art often finds it difficult to get his pictures for the salon properly photographed. There are many who claim to do this work, but photography is not in Paris what it is in the United States, hence the photographs are frequently unsatisfactory. Therefore, I take great pleasure in recommending Mr. Harry C. Ellis, of No. 13 rue Brey, Paris, an American flashlight photographer, who makes a specialty of photographing oil and all kinds of paintings for the most prominent connoisseurs in the

## American Students' Census, Paris.

city. He also photographs the interiors of studios, etc., and he can be depended on when you want work done quickly. His prices are reasonable and all work guaranteed.

To the student of music I can conscientiously recommend Caressa & Francais, at No. 4 rue Saulnier, Paris, successors of S. P. Bernardel, the oldest firm in Paris, for selling and repairing string instruments. They are the Luthiers du Conservatoire and are highly recommended by the music professors.

For renting of pianos I refer you to Léon Coquet, successor of the Ancien Maison Guillemin, at No. 10-12 rue de Babylone, near the Bon Marché. This firm has furnished the pianos for the American Students' Club for Women for years and have given entire satisfaction.

With the hope that these references may prove beneficial, I beg to sign myself, your obedient servant,

*Laura Mc Proud*

## List of Officers of American Art Association, Paris, for the Year 1903.

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MR. RODMAN WANAMAKER, *President.*

H. W. FAULKNER, *Vice-President.*

H. H. HARJES, *Treasurer.*

H. M. MOTT-SMITH, *Assistant Treasurer.*

C. B. BIGELOW, *Secretary.*

F. G. WALKER, *Librarian.*

PERLEY P. SHEEHAN, *Historian.*

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## List of Sustaining Members of the American Art Association for the Year 1903.

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Gen. Horace Porter, U. S. Ambassador to France.....18 Ave. Kléber.

Hon. John K. Gowdy, U. S.

Consul-General .....36 Ave. de l'Opéra.

Lawrence V. Benet.....21 rue Royale.

A. Blumenstiel.....302 Broadway, New York, U. S. A.

Brentano Bros. ....37 Ave. de l'Opéra.

Blythe W. Branch.....25 Bd. Haussmann.

Henri Cachard .....35 Bd. Haussmann.

David Cahn .....17 Bd. Poissonnière.

Chicago Daily News (Lamar

Middleton) .....10 Bd. des Capucines.

W. S. Dalliba .....11 rue Scribe.

H. H. Getty .....75 Ave. des Champs-Élysées.

## American Students' Census, Paris.

Chas. F. Greene.....	36 Ave. de l'Opéra.
P. M. Grunwaldt .....	6 rue de la Paix.
J. H. Harjes .....	31 Bd. Haussmann.
H. H. Harjes .....	31 Bd. Haussmann.
J. J. Hoff.....	64 Ave. du Bois de Boulogne.
Jas. H. Hoff .....	Equitable Life Jus. Co., New York, U. S. A.
W. E. Ingersall.....	1 et 3 rue Le Peletier.
F. R. Jones .....	Hôtel Pompadour, Fontainebleau.
S. de Jonge .....	18 Ave. d'Iéna.
Francis Kimbel .....	31 Place du Marché St. Honoré, Paris.
Pierre Lemy .....	21 rue de Lisbonne.
C. M. Moore .....	36 bis. Ave. de l'Opéra.
John Munroe .....	7 rue Scribe.
Geo. R. Ostheimer .....	40 rue de l'Echiquier.
Bothas de Pavlovski .....	2 rue Scribe.
Henry Peartree .....	35 Bd. Haussmann.
M. P. Peixotto.....	36 bis. Ave. de l'Opéra.
B. J. Shoninger .....	10 Fbg. Poissonnière.
Geo. St.-Amant .....	36 Ave. de l'Opéra.
Geo. C. Thomas.....	5th and Chestnut Sts., Phila., Pa.
Sidney B. Veit.....	3 rue d'Hauteville.
Rodman Wanamaker .....	44 rue des Petites-Ecuries.











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